

HM

Emery
Project 86
He Is Legend
The Crucified
Maylene and the Sons of Disaster
Scream the Prayer Tour
Flyleaf poster
Special "double flip" Issue

THE HARD MUSIC MAGAZINE



AUGUST BURNS RED

0 74470 79599 5

July, August 2009 • Issue #138
\$3.99 USA / 4.50 CDN

YOUNGSIDE
RECORDS

8961 Springwood Court
Bonita Springs FL 34135 USA
+1 239-989-2059
info@youngside.com / www.youngside.com

TEMPLAR

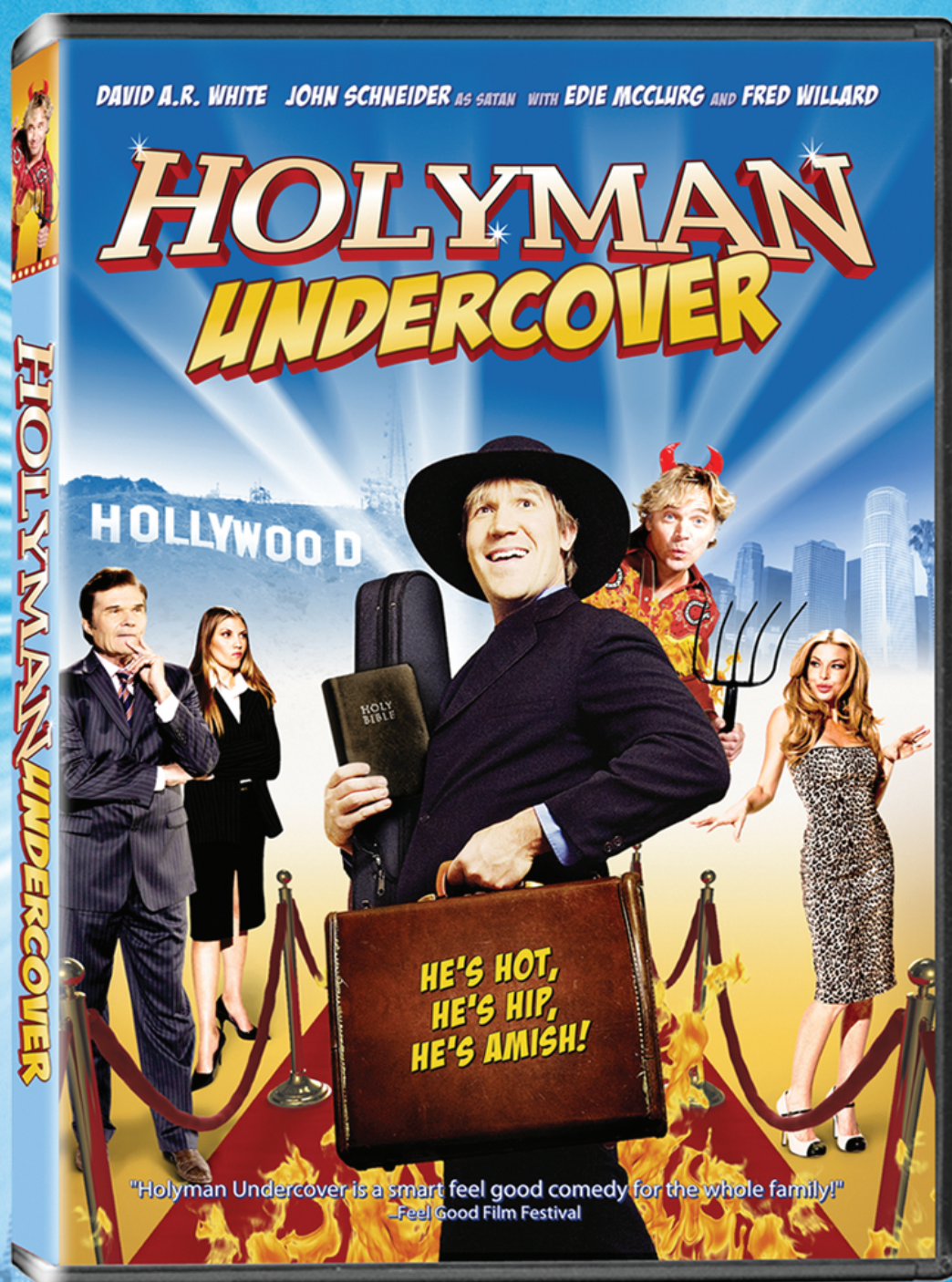
DARK CIRCUS



available from www.youngside.com

"David A.R. White, John Schneider and Fred Willard create a comedic miracle in this joke-a-second romantic comedy with lots of heart that is just too fun!"

— Tom Saab CFFA



**CHRISTIAN COMEDY RELEASING
SEPT. 2009**

WWW.HOLYMANUNDERCOVER.COM/MOVIE

THE DEVIL WEARS PRADA

ghs strings[®]

ROCKTRON
TECHNOLOGY FOR GUITARISTS

Its hard to believe that a sound
so heavy can come from such a
beautiful alliance.



www.ghsstrings.com
www.rocktron.com

THE CHARIOT WARS AND RUMORS OF WARS

05.05.09

MYSPACE.COM/THECHARIOT

© 2009 SOLID STATE RECORDS / SOLIDSTATERECORDS.COM

solidstate

The classic compilation series returns with two brand new volumes!

SONGS FROM THE PENALTY BOX

Vol. 6 featuring Emery, Ivoryline, The Becoming, Children 18:3, & more!

Vol. 7 featuring Underoath, Norma Jean, August Burns Red, Demon Hunter & more!

Both in stores & online May 19, 2009

VOL. SIX
TOOTH &
NAIL

VOL. SEVEN
SOLID
STATE



2009 Tooth & Nail / toothandnail.com

solidstate

2009 Solid State Records / solidstaterecords.com

stickersandmore.com

Custom Merch Since 1995

Your Logo
On Custom
Apparel
Banners
Stickers
Posters
8 X 10s
Buttons
& More

Mix & Match
Apparel



100 Posters
\$65

100 Full Color
8x10s \$68



* Includes 1 color imprint & location.



* Includes 1 color imprint & location.

WEB
STICKER SPECIAL 200qty \$38
1.5"x5" size
WEATHER PROOF

100 Buttons



FREE
SHIPPING & SCREENS
ON ALL WEB ORDERS



2x6 Banner \$75

Major Discounts
On Larger Quantities

1-888-644-7745
info@stickersandmore.com
www.stickersandmore.com



* Prices subject to change.

American Apparel ★ Gildan ★ Next Level ★ Anvil ★ Gaziani ★ Independent Trading ★ Tultex

black patent

DEBUT SELF TITLED ALBUM
AVAILABLE NOW ON iTunes

FIDELITY
ENTERTAINMENT GROUP

YOUR FAVORITE BAND VIDEO INTERVIEWS
& LIVE MUSIC VIDEOS
FEATURING
OUTLAW BELLE ÉPOQUE
videoTV AND
MORE

BELLE ÉPOQUE NEW CD WICKED ONES AND THEIVES
MYSPACE.COM/WEAREBELLEÉPOQUE

OH, SLEEPER
AMONG ANGELS
AS CITIES BURN
EVERTHORN
EIMI HALL
LLYMBOI SYRENS

SPEAK NOW
AGAINST THE DAY
FOREVER MIDNIGHT SUN
POOR RICH FOLK
MY HEARTS CRY
ONE LAST SOUL
FIT FOR A KING
HIGH FLIGHT SOCIETY
SKY EATS AIRPLANE

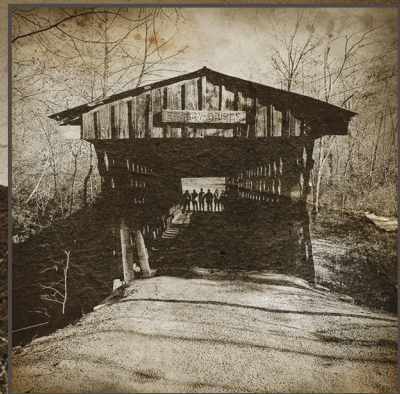
OutlawVideo.tv

Maylene AND THE KINGS OF DISTANCE

III IS INFUSED WITH MAYLENE'S BY NOW SIGNATURE ESOTERIC THEMES OF FINAL JUDGEMENT, REDEMPTION AND JUSTICE. FOR FANS OF: EVERY TIME I DIE, UNDEROATH, CLUTCH AND GOOD MUSIC!

On tour July - Sept with
emery

IN STORES
JUNE 23rd, 2009



ALSO AVAILABLE



THE DEVIL WEARS PRADA
'With Roots Above And
Branches Below'



ZAO 'Awake?'



UNDERNEATH THE GUN
'Forfeit Misfortunes'

metal. hardcore. punk. real.

SPECIAL ORDER DEALS AND PACKAGES NOW AVAILABLE

For more information on Ferret Music artists, tour dates, ringtones, music and more visit WWW.FERRETSTYLE.COM



From the editor

Doug Van Pelt

SOME CHANGE IS EASY, SOME MUSIC IS HARD

I wish I could afford to hire John Thompson to run HM Magazine. He's such a visionary and good at practical and exciting ideas. I wish I could afford to hire Erin Lee as an Operations Manager at HM Magazine. She's good at seeing projects through from beginning to end. Problem is, I had to do something that ranks high on the Personal Stress Scale. I had to lay them both off this summer. My hope is to someday work with them again in the future, but if that doesn't happen or until then, my wife and I will be running the show at HM Magazine.

Note: If you want to advertise and market your music, company or thing in HM Magazine and through all our "new media" outlets, give me a shout!

I recently sat down with a friend in Nashville, who gave me some very valuable stuff – criticism. I'm serious, if you're open to it, criticism can be one of the best things you'll hear. It can lead to improvement. One of my friend's criticisms was wrapped in a great idea (the idea of having a "known celebrity" introduce us to 4 or 5 new independent bands in our "Declaration of Independents" section). While I like *that* idea, I already got this section rolling and here's my premise: I am hand-picking a high-quality indie artist that I highly recommend you check out (I mean, come on: The Shackeltons, Brooke Waggoner, and this issue's Jets Under Fire) and these people are connected with like-minded artists of quality. Do yourself a favor, check these bands out (even if they're not coming from the singer or drummer of a platinum-selling *Warped Tour* headlining band). If you don't, you might be missing out on something really cool. I'm serious.

And a quick hello to the people on the *Scream The Prayer Tour* and summer festivals. We hope you enjoy this issue (and subscribe to HM with your special code ... ask one of the tour bands about that promo). Oh, and drink lots of water and ... even if you're feeling maxed-out tired, ENDURE for that last set of the night. A lot of times they're unforgettable experiences.

REGULAR

<i>Letters</i>	56
<i>Hard news</i>	10
<i>Declaration of independents</i>	53

FEATURETTE

<i>Stryper</i>	14
<i>Main line riders</i>	16
<i>Sleeping giant</i>	41

FEATURE

<i>Maylene & the sons...</i>	26
<i>Emery</i>	28
<i>The crucified</i>	30
<i>Flyleaf poster</i>	32
<i>August burns red</i>	34
<i>Project 86</i>	39
<i>He is legend</i>	46

INTERMISSION

<i>Columns</i>	49
----------------	----

REVIEW

<i>Music</i>	19
<i>DVD, book, & gadgets</i>	24
<i>Indie pick</i>	51

SPINNING AT HM NOW

TUMBLEDOWN	<i>S/T</i>	Mike Herrera's all grown up (and singin' @ liquor).
TAL & ACACIA	<i>Wake Me</i>	Cool, textured and laid-back vocal rock.
BRAILLE & SYMBOLYC	<i>Cloud Nineteen</i>	Cool, smooth, yet energetic hip-hop.
THIRD DAY	<i>Live Revelations</i>	w/RR guesting & a "Love Comes to Town" cover...
CHIODOS	<i>Bone Palace Ballet...</i>	In prep for a non(?)-interview this issue.
MAYLENE.	<i>III</i>	Loving that Southern gritty metal. L-uuu-v it!
TDWP	<i>With Roots Above...</i>	Intense and dynamic metal. Turn it up.

MISS MAYI

APOLOGIES ARE FOR THE WEAK
IN STORES JUNE 23RD

WWW.MYSPACE.COM/MISSMAYI

MERCHNOW
Merchnow.com/RiseRecords

HOT TOPIC
EVERYTHING ABOUT THE MUSIC
WWW.HOTTOPIC.COM

RiseRecords.com

RISE  RECORDS

fye

**BEST
BUY**

MySpace.com/RiseRecords

HARDNEWS

Quick & concise

News bullets

The Devil Wears Prada is blowing up. They recently wrapped up their national headlining *Sweet Brag Tour*. Most of the 43 dates were sold out with some of the venues holding up to 2,000 people. The band is readying for a summer on the mainstage of *Warped Tour*.

Collective Soul will hit the road this summer with recording artist Gavin DeGraw. The multi-city run kicks off June 22 at the House of Blues in Cleveland, OH.

As you probably know from last issue's cover story, hardcore legends **Zao** have returned with their 10th release, *Awake?* The album was recorded at Lambesis Studios with **Tim Lambesis** and Daniel Castleman. Guitarist **Scott Mellinger** commented on the album's theme, "Lyrically, *Awake?* is about how people think they know what's going on, but, do they really know? Because, I think if they really did, they wouldn't be as apathetic as they are."

Since October is currently prepping for an upcoming US tour, which features several dates with **Red**. Singer **Ben Graham** commented on the band's upcoming shows: "We're extremely excited about the tour, because we've got a bunch of East Coast dates. We've played the West a lot and it will be great to perform in front of crowds that haven't seen us before."

Michael Sweet is currently in the studio recording the upcoming Boston album, due next year.

Progressive power metal artists **Jacobs Dream** are currently recording a new album, *Beneath The Shadows*. The release is a concept album based on a story written by vocalist **Chaz Bond**.

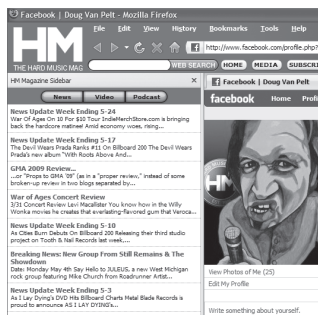
Texas-based chaotic metal band **Syrens** have announced their upcoming tour with **Love Begotten**. "We've tweaked our live show a lot recently. We've got a new stage set and our live show is more terrifying; we've got a big drop banner behind us that glows while we play. We'll definitely be playing new songs on the July tours," guitarist **Bryce Lucien** commented.

NEW LINEUP FOR THE SHOWDOWN PRELIMINARY LINEUPS ANNOUNCED

"If you've been out to these last few shows," the band shares from its MySpace page, "you might have noticed some new faces onstage. Eric and AJ decided that they wanted to spend more time with their families and other responsibilities at home, so they will not be touring with us anymore. They are great musicians and even better dudes and we'll miss them, but we feel like this band still has some things to say so we're gonna keep on keeping on!" Joining David Bunton (vocals) and Joshua Childers (guitar) will be Yogi Watts (drums) and Jeremiah Scott (bass). "Jeremiah is in a metal band from Nashville called Destroy Destroy Destroy, and he also engineered *A Chorus of Obliteration* and co-produced *Backbreaker*."

YOU CAN BE ARNOLD BE FEATURED ON THE NEW ADM ALBUM

Tim Lambesis, the mastermind behind the most brutal Ahhhold band ever, is hard at work not only touring with his band As I Lay Dying, but preparing songs for the next Austrian Death Machine album. *Double Brutal* is due out in early fall. "I was just searching the web for all things Arnold like I often do," explains Lambesis, "and I came up with an idea based on these videos I posted. I'd love to see some people submit their impersonations with links to videos or audio recording. Whoever has the best impersonation can do a track with me on the new Austrian Death Machine record I'm working on right now." Send entries to their MySpace page.



HM unveils new HM-branded internet browser

In conjunction with Brand Thunder, the HM Magazine website (hmmag.com) offers a free extension for Mozilla Firefox. It operates like any web browser, goes anywhere, reads feeds, etc. What makes it so great for HM Magazine is not only the HM brand graphics featured as the browser's "skin," but the customized buttons. The "home" button opens up a tab that will quickly take the user to hmmag.com; the "media" button opens up a sidebar with access to a video playlist, news headlines from our RSS feed, and a podcast player, with all the HM Podcast episodes right there. There's also a couple search buttons, a button for the HM online store, a subscription button (of course), and a button for the Editor's blog. "It's absolutely free and it instantly adds an upgrade to our site," says DVP. "We are also unveiling a complete website redesign on July 1, as well as hoping to add a music player to the browser."



Mae

BY COREY ERB

By now, you've probably heard that Mae is forgoing a full-length follow-up to 2007's *Singularity* and instead self-releasing three EPs over the course of this year, but we wanted to know why.

"One of the main goals that we want to focus on this year is building our community," says guitarist Zach Gehring. "Instead of just one monstrous change, the problems we see in the world seem if you can get into the local community and get into one person's head, you can start this process. I mean, it's a small change and, in the big picture, if enough of these changes take place in large quantities, they begin to add up."

The band is releasing one new song per month in 2009 onto its website, and each of the three EPs, titled *(m)orning*, *(a)fternoon*, and *(e)vening*, will contain these songs plus additional music that can only be heard on the EPs themselves. All profits from digital downloads go directly to charities of the band's choosing. Mae partnered with Habitat for Humanity for the first half of 2009 to build fellow Virginian Rhonda Floyd and her three children a home they could afford. "We wanted to be as transparent as possible," Gehring explained. "The money that is raised with the donors, they can physically see where it's going. The fact

that we've been able to build a house is just insane. That's a testament to how awesome our fans are. It's a testament to the fact that people still care. Music is still a powerful force in the world. We have this platform we can use and we don't want to shirk the responsibility."

The year-long project came about only after Mae had parted ways with its label, manager and two members. "We just got caught in that major label trap and everything bad you had heard about came true," says Gehring. "We needed to get back to the inspiration – there's an allusion (in the first single off *(m)orning*, "The House That Fire Built") to *The Everglow*. For us, we needed to find a motivation to keep going. We have the ability to redefine success on our own now – the connections we can have with our audience – and we can use those connections to make change, whether it be in people's minds or in our community or in the world."

The next EP, *(a)fternoon*, will come out in August. The next goal is to raise money and awareness for DonorsChoose.org, a website that links donors with specific public-school classroom projects in need of funding. Through Mae's website, whatismae.com, you can download each new song for a minimum donation of one dollar. You can also check fall tour dates, track the current goal's progress and discuss all the happenings in the site's online community section.

Switchfoot frontman **Jon Foreman** joined the Darfur Fast For Life. Foreman will undertake a three-day water-only fast, in order to raise awareness of the humanitarian crisis currently taking place in Darfur. Foreman and others will share their experiences during the fast through video and blog posts at fastdarfur.org.

Future of Forestry announced its *Travel* EP, a six-song collection that will be the first of a three-part series over the next 12 months. Band founder and frontman **Eric Owyong** wrote, played, recorded and produced all songs on the EP. "The album *Travel* is my poetic narrative of learning how to listen to my heart and embrace what really matters," says Owyong.

Say Hello to **Juleus**, a new West Michigan rock group featuring **Mike Church** from **Still Remains**, and **AJ Barrette** from **The Showdown**. The band has written songs with influences ranging from Muse, Alice in Chains and Thrice. They are planning on releasing a new demo song for online streaming every other week all summer long, in addition to a series of video webisodes on weeks without song postings.

Brian "Head" Welch will launch his first solo U.S. tour in support of his debut album, *Save Me From Myself*. Asked about the tour, Welch said, "Me and my band just played our first warm-up show ... totally insane! We can't wait to get out there this summer and play tons of shows – from small clubs to huge arenas – it's all good to me, because I haven't been on stage in over 4 years."

Ohio's **The Rose Hill** (fka **The Epidemic**) is the latest signing by Sancrosanct Records. Bringing both a female vocalist and a keytar to the mix, they combine a modern hard rock groove with old-school hardcore roots. A band favorite of **The Burial**, guitarist **Todd Hatfield** states, "I honestly think they're gonna be huge. They have something special going on that a lot of bands don't have, both with these huge breakdowns and even a passion for worship."

HARDNEWS

Page twelve



Sometimes, when we feature a band in the magazine (like last year's Anberlin cover story) we don't have the luxury of "living with" an album before the interview happens. Over time, certain questions begin to form as the songs etch their way into our long-term memory. Thus, the birth of this section, where we can ask those kinds of "if I would have had *that* knowledge then, I would have asked *this* question..."

Why did you decide to re-record the song "Feel Good Drag?"

What was it about that song out of all the others in your catalog that begged to be given attention to it again?

Stephen Christian: I knew, when "FGD" came out on Tooth & Nail, that we had a radio song on our hands; so, when our chance came to work with a radio team who had some pull, the first song on my mind was "FGD." It was number one on alternative rock charts last week. Guess my hunch was right.

(..Yeah, just wait 'til "Breaking" hits radio as a single...)

The Cities album ended with an epic song ("Fin") as does this one ("Miserabile Visu [ex malo bonum]). What thought, if any, has gone into composing a real epic and long tune to close out the album?

One of my favorite bands is Sigur Ros and I knew we could never write an indie opera like them; but I did feel that, at the end of the record, we have a little more liberty than in the body of the work. We could be as creative or as random as we wanted to and felt we couldn't be judged. It all started w/ NTFP with a song called "Christa Paffgen." From there we didn't want to stop. I love telling stories in those songs; creating Queen-esque songs where people get lost in the maze of music. You can count on Anberlin for the remainder of our careers to close out the album with these types of songs. They turn out to be our favorites and are the most exciting to create in the studio.

What on earth is "Miserabile Visu" about? What is the priest telling the kids? What's the story about? Please explain it all. I've thought a lot about this song!

The one thing about art is that we can all look at a body of work and get a different story from the painting. In the same way, I attempt to write each and every song with enough ambiguity that every person can gather their own story. "Miserabile..." is no different. This song is talking about events that I believe will actually happen in the future, because of a book in the Bible called Revelation. I don't want to explain it all, because I really want people to search out the lyrics for themselves. The one thing you are not going to find in there is the red priest. The red priest is a dark apocalyptic prophet in the 'Miserabile' story. I needed an ominous figure and borrowed the character 'red priest' from my favorite composer, Vivaldi, who was nicknamed 'the red priest' by his contemporaries.

News bullets

Impending Doom have premiered the video for "More Than Conquerors" on MySpace Metal. The video shows the band shoulder-to-shoulder with an audience of kids headbanging and losing their mind. Bassist **David Sittig** explained the genesis of the idea: "We had a contest where the first 150 kids to respond to our post could be part of our video. We performed on the same level as the kids with no barriers as we wanted a real intense, in-your-face show." Impending Doom has had to cancel a headlining Mexican tour due to the Swine Flu. Sittig commented: "We intend to return to Mexico at some point in the summer and send our best wishes to our fans over there." They will now co-headline the *Artery Metal Tour*, along with Carnifex, Miss May I, Underneath The Gun and Conducting From The Grave.

Creed has announced all four of the original band members are back together for a summer tour and new album. On reuniting, singer **Scott Stapp** stated, "It's amazing how life can change and bring you full circle. Time gave us all a chance to reflect, grow and gain a deeper appreciation of our friendships, artistic chemistry, passion for music and sincere love for our fans!"

Paper Route is gearing up for the release of its debut album, *Absence*, on Universal Motown. The early pre-orders of *Absence* include a bonus documentary titled, "7 Minutes," shot by the band & photographer Bob Miller & edited by Olivier Groulx (Arcade Fire's "Black Mirror" video), who's also working on their video for the single "Carousel."

Thousand Foot Krutch is currently placing the finishing touches on their fifth studio album, *Welcome to the Masquerade*. The full album is co-produced by **Aaron Sprinkle** and **Trevor McNeven**.

World Wrestling Entertainment (WWE) featured **Decyfer Down's** hit single "Crash" on *Hardy's History Montage*, a *Brother vs. Brother* *WrestleMania* preview.

Prevailing Metal from Bombworks Records



DAGON - TERRAPHOBIC

Raise your sails, man the cannons, and get ready to do battle with the minions of the deep with Dagon as your weapon of choice! For fans of Dark Tranquillity, Slayer, and Hypocrisy!

www.myspace.com/dagonmetal



SEVENTH ANGEL - THE DUST OF YEARS

Historic thrash metal icons are back with their first new album in over 15 years! For fans of Celtic Frost, Vengeance Rising, & My Dying Bride!

www.myspace.com/seventhangelofficial



BLOODLINE SEVERED - VISIONS REVEALED:

Meshuggah / At the Gates styled heavy, crunchy, technical, intelligent, and in your face metal!



IN GRIEF - DESERTE

SOUL: Norway's debut by In Grief is recommended for fans of Amon Amarth, Scar Symmetry, and fans of prog/atmospheric death / black!



DARKNESS BEFORE DAWN - KINGS TO YOU:

Modern death / black metal from Arizona...for fans of Dethlok, Behemoth, Dimmu Borgir, and The Black Dahlia Murder



DARK LAY STILL - THROUGH HELL...:

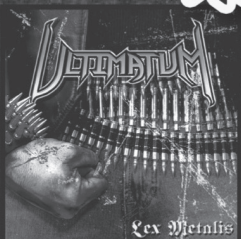
Symphonic Black / Death for fans of Bleeding Through, Behemoth, Dimmu Borgir, Cradle of Filth, and Crimson Moonlight!



LAMENT - THROUGH THE REFLECTION

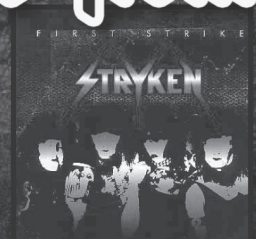
(Special Edition): Mexican bass-tastic progressive death metal masterpiece! For fans of Death and Dark Tranquillity!

New from Retroactive Records...



ULTIMATUM - LEX METALIS:

Thrash metal masters are back with covers of metal heroes such as Megadeth, Overkill, Metallica and more!



STRYKEN - FIRST STRIKE:

Collector's Edition digipak 17 tracks with seven unreleased tracks from the Blitzkrieg demo!



KREYSON - 20 YEARS OF KREYSON:

Czech's finest white metal band re-records their biggest hits! For fans of Stryper, Judas Priest, Helloween!



MAIN LINE RIDERS - WORLDShAKER:

A salute to those who rock! For fans of AC/DC & early Def Leppard!



HERO - IMMORTAL:

Majestic, darkened metal from Michael Hero who runs School of Rock in Sweden!

BW Bombworks RECORDS

www.bombworksrecords.com

RETROACTIVE RECORDS

www.retroactiverecords.net

Available at:



iTunes

amazon.com
and you're done.

cdbaby.com/all/brutalplanet &
cdbaby.com/all/bombworksrecords

Design: Robert Wilson - www.deathisgain.com

STRYPER



BY DOUG VAN PELT

Being a great band on the concert stage *and* in the studio is a lot harder than it seems. Take Stryper, who last played a stage somewhere in Norway around 1992. Nine years later they make a comeback with a highly successful large club/small theater tour. They blew audiences away with their tight playing and metal power, firing on all cylinders and, amazingly, hitting all the high notes attempted. But when Stryper came out with its first studio project to mark the reunited band, 2005's *Reborn* album, it seemed to miss the high mark they were used to nailing. Enter *Murder By Pride*, an album finished a year ago but put on hold as lead vocalist Michael Sweet fronted another reunited outfit (a little band called Boston) that was touring amphitheaters all last summer. This time the stellar Stryper live show has a studio album equal to the intensity and soaring harmonies (both guitar-wise and vocally) that Stryper has long been known for. This is no small feat that few bands from yesterdecade can pull off.

"The process for this record was unlike any other album we've ever done," states Michael Sweet as he sits with guitarist Oz Fox for this interview in

the hallway of Nashville's Renaissance Hotel at the recent GMA Convention. "It was so drawn out and in segments, but it was the only way it could have happened.

"I think we got more back to our roots, musically," he continues. "People were wanting to hear more guitar solos, harmony vocals and all the things people talk about when they talk about Stryper musically. We got away from that on the *Reborn* record and now we got back to that. It's a good record. I'm proud of it. When I listen to it, I think God's hand is on it, and that's the most important thing for a band like us. Is it our best record? I don't know." He looks at guitarist Oz Fox. "It could be. I think it's up there."

"I agree," states Oz. "It's well thought. The music's awesome. I had a great time recording it. It was fun. It reminded me of the old *To Hell With The Devil* days, where we would work and try to make the stuff sound right and start to get in fistfights over the volume of the solos," he says, laughing.

"Which," Michael joins in with laughter, "they're loud enough! It's an exciting time for the band."

This says a lot, when one considers that Michael's wife of 22+ years, the vivacious and kind Kyle Sweet, went home to be with the Lord this past March. Her two-year battle with stage-four ovarian cancer had lots of ups and downs, where Michael just couldn't work on the music and the very idea of Stryper continuing seemed in doubt. The biggest theme he seems to have come away with amidst the grief and experience of losing his spouse is to "live life and love to the fullest," which is now subtly being lived out in the upcoming activity of the band, which includes a special *25th Anniversary Tour*, which will include a "normal" set of Stryper as they are now (Michael, Oz, Robert Sweet, and Tracy Ferrie) and then a costume change (into yellow and black) with original bassist Tim Gaines playing the classics with them.

"The thinking behind the tour is, 'Let's go out and show people that we mean what we say,'" explains Michael. "We talk about healing and restoration, but we don't show it, necessarily sometimes. We talk about it and it sounds dreamy, but to show it is a different case. By uniting for this tour, it's going to show that we can work things through."

(Read the Stryper cover story in the next issue of *Heaven's Metal* Fanzine)

stryper.com

I live life and love to the fullest

PHOTOSIDE CAFE

The Beauty of Innocence Remains



Blending violin and acoustic guitar with driving rock rhythms, Photoside Cafe creates their own unique sound with a nod to the Dave Matthews Band and Kansas.

The Beauty of Innocence Remains
AVAILABLE SUMMER 2009

See Photoside Cafe
at Cornerstone Festival

Mon. 10:35 p.m. P12/Grrr Stage
Wed. 1:00 p.m. Gallery Stage
Thur. 11 p.m. Jesus Village

www.photosidecafe.com

TWO NEW RELEASES FROM GRRR RECORDS
www.grrrrecords.com



Leper



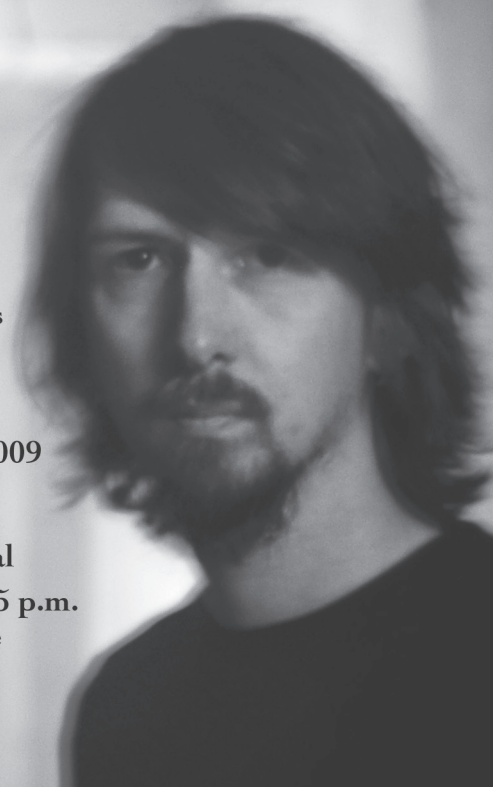
Leper follows up their debut *Kreischen* with a new release on Grrr Records

And Everybody Died

A musical tapestry woven with the threads of despair, struggle and redemption.

Available Summer 2009

See Leper at
Cornerstone Festival
SATURDAY @ 8:15 p.m.
Underground Stage
WEDNESDAY
Anchor Stage TBA



MAIN LINE RIDERS



BY DAN MACINTOSH

There are obvious differences between Cliff Powell's prior band, The Huntingtons, and his newest group, Main Line Riders. Anyone can hear The Ramones in The Huntingtons' sound, just as AC/DC is written all over Main Line Riders' imprint. While The Ramones may have been punk and AC/DC metal, both bands were/are riff-oriented. Also, they both basically recorded slight variations on essentially the same song. And if those brothers from different mothers had lived, one can be relatively certain The Ramones would be doing the green thing of recycling riffs over and over again, the same way AC/DC continues to reuse reusable material to this day.

Most importantly, each group (The Ramones and AC/DC) has given the world memorable, feel-good music. It's hard to sit still when a Ramones song comes on the radio, and it's awfully tough not to play air guitar to familiar AC/DC melodies. These similarities help explain why guitarist Cliff has moved in more of an AC/DC – mixed with a little Sunset Strip metal – direction. "I choose to play music that makes me move on stage," he summarizes.

The group's debut release, *Shot In the Dark*, contained

various stylistic influences, whereas the band's new CD, *Worldshaker*, is far more focused. "Musically, this full-on AC/DC hard rock," claims Cliff.

Nevertheless, these simple melodies and familiar guitar chords are not wasted on nonsense lyrics, which might be expected with the music's overall primitive tone. And unlike The Huntingtons, where most of the songs were about girls and stuff, Main Line Riders is a band focused on spreading the good news of Jesus, nearly exclusively. "This is the most outwardly, obviously evangelical album I've ever made," Cliff says of the band's new release. "There are a lot of themes of, 'I was once walking this road, but now I'm walking it no longer.' The song 'Worldshaker' is straight-up about Christ. He is the real world shaker; that's what the whole song's all about."

Cliff says he didn't feel called to spread the gospel with The Huntingtons. If that band had sung about Christianity, he felt at the time, it would have been akin to selling the gospel, and he simply could not live with doing that. "The different labels I was on – Flying Tart, and most notably, Tooth and Nail – were always, like, 'Can you guys write just one song about God?' But to us, we didn't like preachy music." But Cliff's whole direction changed recently when he was in

church. As he explains it, a still, small voice spoke to him and told him to completely alter the lyrical focus with this new band. "'Hey, so far you've been doing music for yourself. But no longer. From now on, you're going to be doing music, but you're going to do it for Me.'"

This transformation in Cliff's heart coincided with some drastic changes in the culture. "We look out at the land and how things are in the world right now, and it's like, man, it's time for evangelism – for real," Cliff says. "It's time for a real revival. In fact, the last song on our album, 'It's a Revolution,' is about that. The last line says, 'Bring it on ... revivalution' – I kind of made up a word there. It's time to get up. Stop being complacent. Stop assuming that everybody knows what Christianity and Jesus is all about because they don't. In America, they think Christianity is politics. They don't realize that it's giving up of yourself, and following Christ and telling other people about it. And we're doing it. And we're super serious about it. We're very much a one-track mind when it comes to that these days."

Main Line Riders have come to rock your world. But this time, it's more than just power chords and bass lines shaking the floorboards.

mainlineriders.com

Bring revivalution

GET GEAR AND GET EQUIPPED

MAKE YOUR VOICE HEARD

GET YOUR BAND INVOLVED

A PROJECT OF AMERICAN LIFE LEAGUE

ROCK FOR LIFE

JOIN THE MOVEMENT!



Rock for Life is committed to promoting the **PERSONHOOD** message—that *each and every human is a person from the moment of their biological beginning*—by engaging America's culture through music and education.

Visit our booth at all of the major summer music festivals!

**GET THE OFFICIAL 2009
ROCK FOR LIFE T-SHIRT
*ONLY \$5.00!**



**FREE MUSIC
& INVENTORY SPECIALS**

***FOR A LIMITED TIME ONLY**

RockForLife.org/hmmag

twitter.com/rockforlife

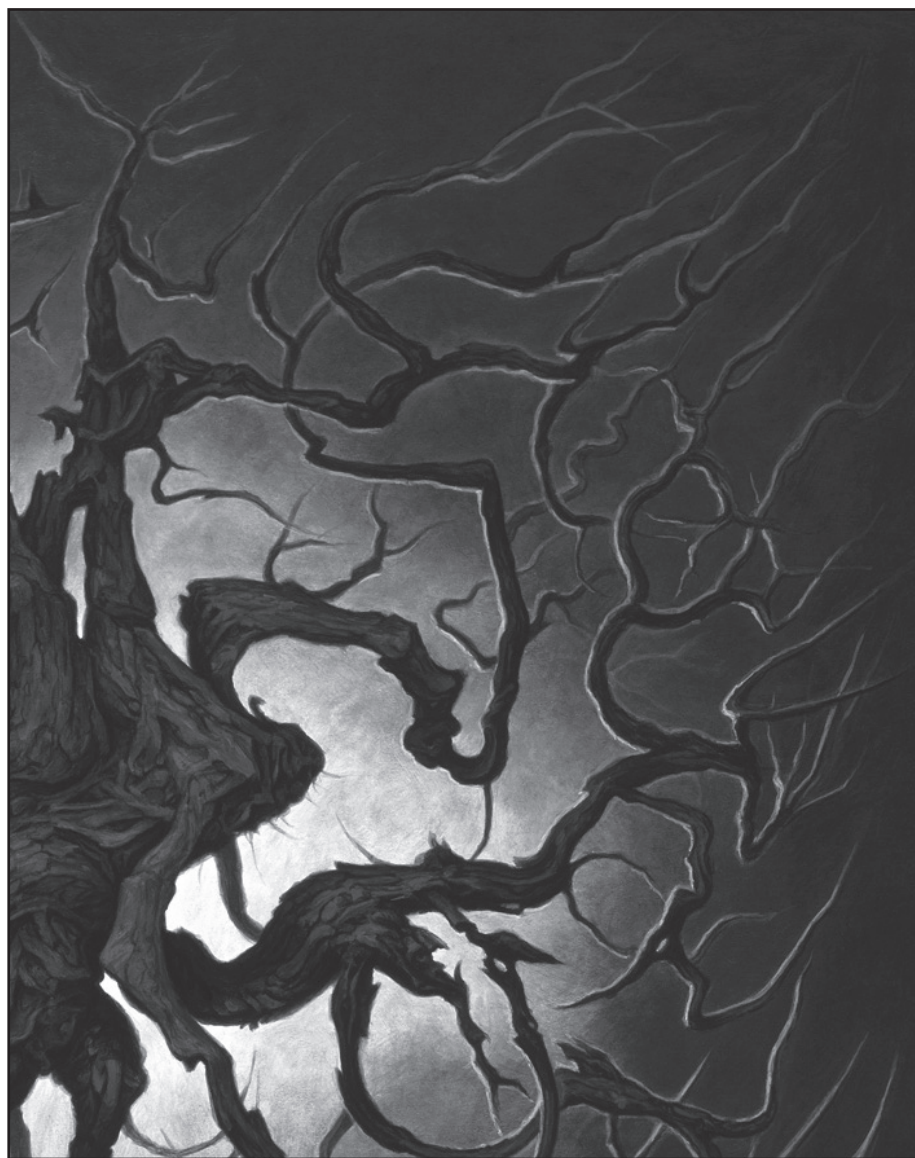
www.RockForLife.org

myspace.com/rockforlife

**Joining our mailing list is required for special pricing offers.*

Album reviews

19 ALBUMS 24 ENTERTAINMENT 25 BOOKS & GADGETS



THE DEVIL WEARS PRADA

*WITH ROOTS ABOVE
AND BRANCHES BELOW*

*On past records, The Devil Wears Prada seemed to shine when they let their softer side showcase: *Plagues* was better when the band let the keys breathe, when the quieter counterpart to the aggressive sound was featured and could open up songs. Not a lot has changed with that opinion on *The Devil Wears Prada's* third full-length release, *With Roots Above and Branches Below*. The overarching problem is that *With Roots Above* isn't breaking a ton of new ground.*

When I first started listening, I loved the fact that the Dayton, OH band brought it from the start. "Sassafras" starts with four drum clicks and then BOOM – the shotgun blasts start happening. But as I kept listening, it felt more like the songs were running together. I was listening, but most of the tracks were turning up forgettable; they weren't making me stop and go remember the name of the song or the track number.

All this up until the track "Louder Than Thunder" shook me from my daze. (By the way, that's track 10 of 11.) It feels like it could have been added in as a transition track (the last line of the song "What would it take for things to be quiet?" is directly followed by the intense screams and guitars of "Lord Xenu"), but it's a very beautiful, lamenting piece. On *With Roots Above*, I would have liked to have seen the band take this ambient approach. It would have been cool to see TDWP drop one or two more of these ambient pieces into place, completing a package. The band shows these glimpses – they could have easily used their keys with their current songwriting to create a beautiful, aggressive, brooding, metal record. Instead, I felt like I listened to a number of forgettable tracks. The seasoning should never be what the entrée was remembered for. For fans of Underoath's *They're Only Chasing Safety*. [FERRET] DAVID STAGG

Rating system

- 05 CLASSIC
- 04 FABULOUS
- 03 SOLID
- 02 SUSPECT
- 01 AMISS
- * 1/2



AUGUST BURNS RED CONSTELLATIONS

Somehow, August Burns Red have managed to top themselves. With their third album, titled *Constellations*, Pennsylvania's favorite flip-flop-sporting suburban metalcore act returns with every brutalistic breakdown and shredding lick they mercilessly bombarded on their prior releases – except this time, the release tastefully takes the time to breathe. High arithmetic-leveled time signatures with enough ferocity to incite a prison riot find themselves suddenly quelled or introduced by stretches of ambient crescendos. The new direction is superb as it results in an even stronger release of metal intensity that ABR has taken to an unparalleled level. **[SOLID STATE] DAN FRAZIER**



MEWITHOUTYOU

IT'S ALL CRAZY! IT'S ALL FALSE!
IT'S ALL A DREAM! IT'S ALRIGHT

The key to possibly ever appreciating *It's All Crazy! It's All False! It's All a Dream! It's Alright* is for you to forget everything you ever thought you may have known about mewithoutyou. The band has seemingly tossed out all traces of Fugazi and Slint, the angst-ridden bleating of Aaron Weiss, and the frenetic, post-core pacing of its songs, and yet this is still most assuredly a mewithoutyou record. Lyrically, Aaron seems more Franciscan than ever, choosing to balance the passion of Donne with the pastoral pictures of Whitman, while the music has mellowed and matured to a fresh, folk-friendly depth, not unlike a well-crafted batch of bourbon. One could easily attribute these shifts to the production hand of Daniel Smith (of Danielson fame), as layered percussion, mandolins, horns and keys make their way onto the record, but these organic changes sound totally unforced and are quite welcome. Admittedly, there are times when I miss the emotional, rip-out-my-heart-to-watch-it-bleed fury of *Catch For Us The Foxes*, but with examples like "The Angel of Death Came to David's Room," "Fig With a Bellyache," and "Allah, Allah, Allah" on hand, you'd be hard-pressed to claim that mewithoutyou still doesn't know how to create meaningful music. **[FOOTH & NAIL] ADAM P. NEWTON**



ZAO AWAKE?

Zao's always been on the "chugging" side of metal. It never seemed like they were about speed; instead, when you were listening to them it felt more like you were pushing as hard as you could against a brick wall and you were slowly moving it back. With *Awake?* (Zao's 10th – yes, 10th – full-length release), they've kept this feel going, but still haven't been able to recapture the magic of past releases. "Human Cattle Masses Marching Forward" is especially odd. The first half has a more punk-thrash feel, just not as fast, before moving into a fairly simple riff to exit the song on a fade-out. "Romance the Southern Spirit" itself starts as a complete departure from the Zao sound – the only thing that sounds in place are the vocals. The rest of the track, all in major chords, seems too chipper and a little like it should be on a separate record where the band name wasn't Zao. Overall, *Awake?* is good for a couple of listens, but most people will hear a few songs and just go listen to an older Zao record as they long for the band's glory days. **[FERRET] DAVID STAGG**



STRYPER MURDER BY PRIDE

A band's biggest fans can become its loudest critics when their expectations are not met. Even veteran bands find they cannot escape this simple truth and express total creative musical license. Case in point is 2005's *Reborn*, which followed Stryper's popular reunion run 2 years earlier. It was a decent album, but left many feeling unsatisfied. So what's a band to do – make the music they want to make, or capitulate to the fans' demands? Well, apparently if you are Stryper, you silence the critics by rocking harder and making quite a timely investment in the present. *Murder by Pride* is clearly the comeback album that should have been. All the Stryper trademarks are here – Michael's vocals showing strength, passion, and attitude not heard since his solo album *Truth*, Oz is finally unleashed to lay down some searing lead guitar (and he sounds even better than I remember), rhythm section more than ably handled by Tracy Ferrie and Robert Sweet, those classic BGV harmonies and sing-along choruses. The album kicks off with catchy punk metal guitars on "Eclipse of the Son," includes hard hitters like "4 Leaf Clover" and "Mercy Over Blame," mid-paced rockers, a haunting ballad in "Alive," a Boston cover, and ends with a heavier reworked version of "My Love (I'll Always Show)." Far from an 80s romp, *Murder By Pride* shows a band fully realized and viable in the 21st-century rock world. **[BIG 3] CHRIS GATTO**

MAYLENE & THE SONS OF DISASTER III

Hiring a crew to work on an oil rig out in the Gulf of Mexico is some serious business. One slip up out here could mean death, dismemberment or both. You've got to be a judge of both character and ability. With album number *III* now under their belts, Maylene & the Sons of Disaster have weathered the storm of a massive departure of personnel (read: guitarists Scott Collum, Josh Cornutt, and Josh Williams and drummer Lee Turner), and suffer no obvious ill effects. This is huge. If the Florida Guitar Army had lost all three guitarists, there'd be a lot of attention on the next Outlaws album; but this is a different era and a whole different brand of Southern rock. Take out the gentle slide guitars, piano tapping and background singers, and add a fast metal pace, growling, snarling vocals, more akin to Dallas Taylor trying to scare a snake back in its hole with a blood-curdling scream, rather than some Ronnie Van Zandt serenading a drunk blonde in the front row at a Tallahassee Skynyrd show. This is raw power, and it's unleashed in a furious and consistent one-two-three punch of albums. Do yourself a favor and buy vinyl of this stuff. It'll peel the worn-out wallpaper off your double-wide. There's the obligatory sentimental moment near album's end (like "Just Wanted To Make Mother Proud" on *I* and "The Day All Hell Broke Loose At Sicard Hollow" on *II*), "Oh Lonely Grave," where banjo and harmonica slide over to take center stage, and the sparse bottleneck slide treatment in the instrumental closer, "The End Is Here," but the biggest dynamic shock of the whole album is the straight-up singing in the mid-tempo "Listen Close." They'd make their Allman Brothers (aka musical grandparents) darn proud. **[FERRET] KERN COUNTY KID**



IN THE MIDST OF LIONS OUT OF DARKNESS

For all my love of pop music, both the indie and classic varieties, I have no problem admitting my affection for hard music (which pleases the editor of this magazine to no end). So, when I sat down to listen to *Out Of Darkness* from In The Midst Of Lions, I was excited to hear pounding drums and chugging power chords pummel my ears while being assaulted with alternating growls and shrieks delivering apocalyptic imagery of which John The Revelator would be especially proud. However, my hopes for the album were eventually brought back to reality, as it's simply too short for its own good. Few tracks really build any momentum, especially in terms of creating room for quality shredding or a big breakdown. The influence of Meshuggah reigns supreme here, but I wanted some of these songs to extend into four- and five-minute territory so as to ramp up the emotion through a towering climax. In short, "Paid In Full" and "Herod's Demise" lead *Out Of Darkness*, a record that should be consumed whole so as to truly appreciate the talents of In The Midst Of Lions. **[FACEDOWN] ADAM P. NEWTON**

Ratings

	DV	Writer
The Devil Wears Prada <i>With Roots Above and Limbs Below</i>	04	03
August Burns Red <i>Constellations</i>	04	04
mewithoutyou <i>It's All Crazy! It's All False! It's All a Dream! It's Alright</i>	03*	03*
Zao <i>Awake?</i>	03*	02
Stryper <i>Murder By Pride</i>	03*	04
Maylene & The Sons of... <i>III</i>	04	04
In the Midst of Lions <i>Out of Darkness</i>	03	03
Emery <i>... In Shallow Seas We Sail</i>	04	02*
Jars of Clay <i>The Long Fall Back To Earth</i>	04	04
David Bazan <i>Curse Your Branches</i>	03*	03
Burden of a Day <i>oneonethousand</i>	04	04
Family Force 5 <i>Dance Or Die With A Vengeance</i>	03*	04
Oceana <i>Birtheater</i>	03*	03
Mae <i>(m)orning</i>	03	03
Sleeping Giant <i>Sons Of Thunder</i>	04	
Hands <i>Creator</i>	03	03



EMERY

... IN SHALLOW SEAS WE SAIL

As the follow-up to last year's 8-song EP *While Broken Hearts Prevail*, the latest from Emery can best be summed up as a morality tale, with far-from-subtle warnings about lust, jealousy, immature relationships and the risk of making an idol of one's "love." "I fell apart when I fell for you," states the title song, and as one tends to expect in this cliché-ridden fairy tale of needing love more than living in loving ways, it turns out badly. So badly that the closing emphasis, "Dear Death," comes in two parts. One is evidently not enough. Lacking depth and a sympathetic narrative, it's hard to hear five angry young men denouncing failed love in music that longs for the climactic rage that this kind of "post-hardcore" seems designed to unleash, and not hear this as misogynistic, or at the very least anti-romantic. After 22 years of marriage it would be silly to say I can relate to the emotional nastiness that *Seas We Sail* aims for, but I have to admit they warn you up front that their approach will remain "shallow." Musically, they fare better than they do lyrically. Going back and forth between full-throated metal roaring rage and a more melodic sing-songy approach of the average emo band ... which may be the point; to reveal the inane clichés in emo's deification of love. Unfortunately, they fail to acknowledge the inane clichés of modern post-hardcore metal. They, and the music, would benefit from greater complexity, and an appreciation for the subtleties that any honest appraisal of a fully engaged loving human relationship always requires. **[TOOTH & NAIL] BRIAN QUINCY NEWCOMB**



JARS OF CLAY

THE LONG FALL BACK TO EARTH

Jars of Clay have recorded 10 studio albums. The first eight had some great songs here and there but they never carried me all the way through, until the release of *Good Monsters* in 2006. That album not only contained one of the best, if not the best song they had ever recorded, "Dead Man (Carry Me)," but it was a cohesive work with a number of great tunes and intriguing lyrics. Now they have returned with *The Long Fall Back To Earth* and it is easily the most consistent and listenable Jars album from start to finish. From the 80s-influenced electronic alt-pop of "Closer" (you won't believe it is Jars of Clay!) to the Euro rock feel of "Weapons" and everything in between ... there is definitely a quirky and frequent use of keyboards along with an 80s vibe that reminds me of some of the more successful and artistic UK bands. From the pop single "Two Hands" to the album closer "Hearts" you'll hear some of the best melodies and hooks this band has ever written. Try not to get these songs stuck in your skull! Steve Mason's guitars blend so well with this style and still drive many of the songs, while Dan Haseltine's voice sounds stronger than ever. Lyrically it is also a very thematic album with most songs dealing with relationships and the struggles we all go through. This is illustrated beautifully in the song "Closer," with the lyric "I don't understand why we can't get close enough / I want your kite strings tangled in my trees, all wrapped up." It just does not get much better than that. Cheers to Jars of Clay for their most artistic and genuine release yet. **[SONY/PROVIDENT] DR. TONY SHORE**

DAVID BAZAN

CURSE YOUR BRANCHES

How bittersweet. If the dissolution of former Pedro The Lion frontman David Bazan's Christianity wasn't apparent on his previous EP, there's no mistaking it on his first solo full-length, *Curse Your Branches*. Playing like a semi-autobiographical apologetic for his atheism, the album's value lies as much in being another chapter of Bazan's incisive songwriting and evocatively worldweary singing as an opportunity for listeners keeping the faith to confront the reflections of an erstwhile brother who lost his. Where he once keenly observed human fallenness from a vantage point of aspirant hope, now he accuses God and those who would take Him at His Word. Melancholy as it is, it's sonically lovely; Bazan splits the difference between his Lion and Headphones tenures, mixing folkiness and electronics with a penchant for skewed, slow-growing hooks redolent of Brian Wilson and Warren Zevon. Lovely, yes, but bittersweet. **[BARSUK] JAMIE LEE RAKE**



BURDEN OF A DAY

ONEONETHOUSAND

No longer just metalcore and screamo fans imitating their favorite bands, Burden Of A Day solidifies their artistic presence and career longevity by delivering a stellar third album showcasing an energetic arousal that can be claimed as their own. Entitled *Oneonethousand*, the album features more melodic alacrity akin to fellow Florida natives Anberlin with new lead singer Kyle Tamosaitis's soaring vocals being the catalyst and best fresh asset. But before the band can make a clean break from their hardcore roots, every song is interrupted with guttural breakdowns that tear everything apart. **[RISE] DAN FRAZIER**



FAMILY FORCE 5

DANCE OR DIE WITH A VENGEANCE

Crunk-inclined, sartorially challenged (those parkas? those stripes? really?) rockers call in favors, make friends, etc. to make a nigh exemplary remix album based on their previous studio set. Already on the bombastic end of poppy disco-punk, guest post-producers including 3OH!3 and a dude from Cobra Starship lend added sonic spritz to tracks that already bristled with strobelight 'n' mirrorball savvy. Especially surprising are those re-tweaks given by thier fellow bros in the Lord. Relient K's Matt Thiessen's electro-emo recasting may be the most revelatory, but the industro-glam given by Red's Jasen Rausch and glitchy video game effects courtesy of The David Crowder Band add unique enough flavors, too. Later cuts sounding like a Lil Wayne/T-Pain collabo' (on a new track) and Kanye West outtakes could signal a secret ambition to conquer R&B radio. Or could it be the evolution of crunkness? One may desire more lyrical substance from one of the most fun bands to ascend in recent years, but FF5 has style enough to ride across a couple of continents. Even as they remake their already kickin' originals. **[TOOTH & NAIL] JAMIE LEE RAKE**



OCEANA

BIRTHEATER

Florida natives Oceana return with their sophomore release, titled *Birtheater*. While still only teenagers, the band has managed to evolve by stripping back to reveal a more raw metalcore state that at times evokes a harsher Thrice due to atmospheric pauses followed by intense metallic riffs and singing melodics. Unfortunately, these elements are not utilized enough and too often pushed under by a screaming thrash that drowns out all the rest.

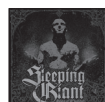
[RISE] DAN FRAZIER



MAE

(M)ORNING

I suspect Mae is oftentimes considered too keyboard-focused for many devoutly guitar-centric rockers. However, the axe riff for "The Fisherman Song (We All Need Love)," brings Switchfoot, at their loudest, to mind. The *(m)orning* EP is packed with songs drawn from a magical place where music, nature, and love all intertwine. "I've got a song that's halfway there/I think it needs the ocean air/I'm going to grab my guitar and get in my car," they sing during "The Fisherman Song (We All Need Love)," then ask, "Is that your song I hear playing?" during "A Melody, The Memory." This scrumptious new taste is a reminder that the best way to start your day is with great music to play. **[CELL] DAN MACINTOSH**



SLEEPING GIANT

SONS OF THUNDER

With its marching drums and chant-along choruses, this band is almost militant in its approach to hardcore; which is as it should be. Aggressive, pounding, and joyous in a furiously fast sorta way... Then there's the dynamic shifts, with choruses of many voice (perhaps girls singing in tongues?) and the slow, piano-accompanied straight-up worship tune, "He Will Reign." I'd call it epic. **[FACEDOWN] DOUG VAN PELT**



HANDS

CREATOR

Like a hardcore band that's exhausted after a long, long show, Hands sludges out metal-soaked riffs and rousing rock choruses for their second album simply titled: *Creator*. The Fargo-based act successfully blurs the lines between hard rock and hardcore with lead singer Shane Ochsner being the signature feature as his growls morph into melodic yells much like Hopesfall's infamous evolution (sans the tempo). By taking the audacious approach that slower is (occasionally) better, Hands manages to expertly escape the cookie-cutter labeling of too many metalcore acts and creates a deft niche of their own. **[FACEDOWN] DAN FRAZIER**



FOR TODAY PORTRAITS

For Today's *Portraits*, the follow-up to their well-received debut *Ekklesia*, arrives in a market oversaturated with death-metal-influenced hardcore bands. And *Portraits*, not unlike many other recent Facedown releases, sacrifices originality in an attempt to spread its message in a tired genre. It is intense, hard-hitting, and uncompromising in its message, but it is also very unmemorable. Songs like "Immanuel (The Redeemer)" and "Isaiah (The Willing)" stand above the rest, offering a little more substance – and a little less of the formulaic breakdown song structure that often marks the genre. In a music scene that is sparsely producing quality original music, I'm afraid *Portraits* is going to get lost in the crowd. **[FACEDOWN] DARRIN TINDELL**



MAT KEARNEY CITY OF BLACK & WHITE

In a musical era where people are drawn to "magical musical moments" like moths to the flame, touching, organic piano rock is flourishing. Artists like Coldplay, Leeland, Seabird and a host of others captivate audiences and satisfy the masses with heartfelt, compelling stories and vocals that exude real emotion. Mat Kearney quickly added his name to that list with his debut album (originally released as *Bullet* but then slightly altered, songs removed, songs added, re-packaged and re-released into the mainstream as *Nothing Left To Lose*), which received a warm welcome on mainstream radio and some television airplay. Hardly anyone who's seen him wouldn't come away impressed with his ad-lib / freestylin' skills about landmarks in the town he was playing in that night. The dude's amazing. With gripping tunes like "Undeniable" and "Nothing Left To Lose," he became a known entity in the crowded mainstream music world. His voice is like that comforting hand that reaches out to hold yours when your heart is heavy. It pulls you in and somehow sonically conveys that everything is gonna be alright. Anytime someone with a gift like this goes into the studio with new songs, there's equal parts excitement and anticipation as well as fear. It only takes a couple tracks in to hear the Kearney magic in the song "Closer To Love," where a tinkling piano and a pulsating beat provide the foundation for a story about a phone call that changes everything. Kearney explains that we're all "one phone call from our knees" and he suddenly becomes like a musical pastor with his arms and soothing voice around us. Any fears that mainstream success would spoil this artist and steer him into nothing but travelogue lyrics and girls are also calmed with the subtle reference that "we'll still be singing this song – the one they can't take away." Remarkable. Refreshing. Maybe not an artistic jump from *Nothing Left To Lose*, but consistency is way underrated. **[NPOP] DOUG VAN PELT**



VIVA VOCE ROSE CITY

From the fuzzy bass to the shared vocals of Portland, OR's husband & wife team, this latest recording shows the band getting even better with age. "Good As Gold" is the perfect song, combining a catchy chorus with melancholy lyrics. **[BARSUK] DOUG VAN PELT**



EARTH FROM ABOVE NUMBERED WITH THE TRANSGRESSORS

On their debut album *Numbered With The Transgressors*, Los Angeles natives Earth From Above unapologetically deliver relentless pummel metal sans any hope of stalling breakdowns or melodic relief. The dual vocals of Kevin Walsh and Josh Cortez alternate guttural growls and screeching screams in an arguing fervor that has not been felt since Haste went defunct. It isn't until the last two minutes of the album that the intensity settles, allowing any arms with scythe calligraphy tattoos a chance to stop pumping – not that they're complaining. **[STRIKE FIRST] DAN FRAZIER**



HUNDRED YEAR STORM THE FUTURE BELONGS TO THE BRAVE

Hundred Year Storm's latest offering is a curious mixture of spoken, played and sung sounds. Opener, "Lift Your Voices," includes what sounds like a preacher preaching, as well as a woman reading Scripture, before morphing into an emotional semi-praise song. The work ends with "Come Broken Heroes," which holds out hope to all, like The Statue of Liberty or Ellis Island. Concluding a work that details the harsh, cold world we live in, its lyric suggests all is not lost. "Don't give up hope / Because your ship's run aground / There's still light in your eyes / And hope on these shores." And when the band begins to sing repeated hallelujahs, you realize this home for broken heroes may well be heaven itself. *The Future Belongs to the Brave* is a layered and heartfelt effort, which makes Hundred Year Storm's two-year hiatus worth the wait. **[DOLL HOUSE] DAN MACINTOSH**



JEREMY ENIGK OK BEAR

Sometimes you eat the bear; sometimes the bear eats you. And in Jeremy Enigk's case, his new *OK Bear* is the sound of one bear going down, hard. That's because the artist sounds like a conquering warrior, seemingly slaying any and all sounds and styles in his path. With "Sandwich Time" (admittedly, an odd song name) he gets a little *Sgt. Pepper's*, Beatles-y, whereas "April Storm" finds the man airing it out with some aggressive rock & roll. The artist's quieter side comes through on "Same Side Imaginary," where acoustic guitar primarily carries the tune. The latter song's lyric may also be critical of Christian behavior when Enigk observes, "Redeemed / They've got it all but / They ain't got emotion." However, Enigk has intelligence, emotion, stylistic variety – the whole enchilada – here. **[LEWIS HOLLOW] DAN MACINTOSH**



SARA WATKINS S/T

Sara Watkins is the fiddle player in Nickel Creek and this self-titled CD, which was produced by Led Zeppelin's John Paul Jones, is an eclectic mix – just like much of the past work with her regular day job trio. She's a soulful singer, proven by her cover of John Hartford's "Long Hot Summer Days," and, of course, a skillful musician, which she reveals again and again throughout the CD. Christian music fans will immediately gravitate toward the wonderful, hymn-like "Give Me Jesus," which Nickel Creek's mandolin player,

Chris Thile, helped her arrange. The band Nickel Creek is oftentimes lazily listed as bluegrass, although fans know they're so much more than just that. Similarly, Watkins includes both Tom Waits and Jon Brion songs on this disc, and each of these men is a far distance from the hills of Kentucky – musically speaking, that is. With albums like this one, we hardly miss the on-hiatus Nickel Creek at all. **[NONESUCH] DAN MACINTOSH**



UNTIL JUNE SOUND OF DEFEAT

Until June calls its new six-song release *Sound of Defeat*, and when they sing about "The Man Who Lost His Soul," there can hardly be any greater loser than that. Ironically, however, this work's title track begins with aggressively strummed guitar, which doesn't sound defeatist at all. Its lyric speaks about getting beyond failure and waking up from the sound of defeat. In other words, these assertive musical elements offer the bold sounds of emotional defiance, instead. Whether playing the winner or the loser, however, Until June fills its sentiments with beautiful, hum-able melodies. So if Until June has, indeed, created the sound of defeat, then losing never sounded so good. **[AUTHENTIK ARTIST] DAN MACINTOSH**

Ratings

	DV	Writer
For Today <i>Portraits</i>	03*	02
Mat Kearney <i>City of Black & White</i>	04	
Viva Voce <i>Rose City</i>	03*	
Earth From Above <i>Numbered With the Transgressors</i>	04	03
Hundred Year Storm <i>The Future Belongs to the Brave</i>	04	04
Jeremy Enigk <i>OK Bear</i>	04	04
Sara Watkins <i>S/T</i>	04	04
Until June <i>Sound of Defeat</i>	03*	03
Bloodline Severed <i>Visions Revealed</i>	03	03*
Dagon <i>Terraphobic</i>	03*	03
Cryptacize <i>Mythomania</i>	03	04
The Red Baron <i>My First Love</i>	03*	03
Alexander The Great <i>Faces Change</i>	02*	04
The Rose McCoy <i>I Won't Go Quietly EP</i>	03	04
David Thomas Owen IV <i>Solace My King</i>	04	04
Project 86 <i>Pickel Fence Cartel</i>	04	04

BLOODLINE SEVERED

VISIONS REVEALED

This first full-length release from this North Carolina quintet was originally self-released by the band. In late 2008 they signed with Bombworks Records, and this was remixed, remastered, re-packaged and re-released for your metal pleasure. Grab a large cast iron pot, mix in a slab of technical metal, a portion of progressive flavor, heavy dashes of death metal, and serve it hot on a sizzling platter, and you have a band with diversity, keeping it interesting throughout, and avoiding redundancy, guaranteeing repeat listens. While not seeking to break any speed records, we get heavy-duty music, with most songs overlaid by a combination of vocal styles, including higher shrieking, lower death growls and yells, and a good amount of melodic singing. Their diversity at times reminds me of Demon Hunter, but other comparisons might include such heavyweights as In Flames, a bit of Avenged Sevenfold, as well as Killswitch Engage. [BOMBWORKS] JEFF MCCORMACK

DAGON

TERRAPHOBIC

The first thing you'll notice about *Terraphobic* is the stunning artwork and booklet, whetting your appetite for the solid block of metal about to be thrust upon your soon-to-be-banging head. Dagon, on their sophomore release, deliver the goods. Riff after punishing riff, directed by a penchant for new-school thrash rhythms and tastefully well-placed lead guitar solos. The song structuring is well-written and executed. Thankfully, there are no breakdowns whatsoever – just a nice balance of melodic leads and chunky rhythms. What's interesting is how seamlessly the band melds old- and new-school elements into a seamless cohesive sound. Lyrically, the band tell tales of sea-borne conquests, mythical ocean creatures (in fact, the name Dagon is taken from such a beast – not the Philistine idol of I Samuel chapter 5). Just don't take the references to shedding innocent blood and praying to the gods of war too seriously. While this element will definitely cause problems for some, it is nonetheless a very entertaining listen and mostly un-offensive if you look at it as a work of fiction. [BOMBWORKS] LOYD HARP

AS I LAY DYING

THIS IS WHO WE ARE

Oh my gosh! They captured it! If you've seen As I Lay Dying in the last couple years, you know the intro to "Separation" that guitarists Nick Hipa and Phil Sgroso do that sets the tone for their demonstration of dominating metal. Here you can see it in front of 75,000+ at the Wacken Fest. There's plenty of live action (especially on disc 2), but lots of story-telling (esp. disc 1), and plus their vids (disc 3). Primo! [METAL BLADE] DOUG VAN PELT



CRYPTACIZE

MYTHOMANIA

On their second longplayer, but my initial exposure to them, Cryptacize tickled my ears like a more indie-than-thou, acousticized Stereolab. That is to say, with good ideas galore, but pretentious as all get-out. Further listening, however, gives *Mythomania* the sonic resemblance to a fragrant onion with manifold layers to peel. Nedelle Torrisi sings like she could be the sibling shared by Leigh Nash and Nina Persson. Co-vocalist/guitarist Chris Cohen's pedigree with Deerhoof promises surprising sonic exploration, and the payoff on that doesn't disappoint. But it may be more delicate, even European, than one might expect. That, resulting in a sonic array that intermittently resembles early 60s girl-group pop filtered through early 80s post-punk aesthetics, gives it charm ... and pretension. And lyrics that hypothesize the spectre of a sanctified Coteau Twins abet that charm ... and pretension. OK, maybe my first impression was right, but they're darling as all get-out, too. [ASTHMATIC KITT] JAMIE LEE RAKE



THE RED BARON

MY FIRST LOVE

My First Love doesn't beat around the bush. Its message is clear and direct from the start, proclaiming "Our God Reigns" in its opening track. The Red Baron are one of many bands of late described as Spirit-filled hardcore – and how fitting! Songs like "Our Time," "Grace is for Falling" and "My First Love" speak of Christian values and ideas ("Grace is for falling / Catch me when I fall") while songs like "Not for the Weak" lean towards straight-edge ideals. These hopeful words are accompanied by a fast, aggressive throwback to an older style of hardcore, taking cues from bands like Righteous Jams and Madball. *My First Love* is the band's first proper full-length, and a sure sign of good things to come. [BLOOD & INK] DARREN TINDELL



ALEXANDER THE GREAT

FACES CHANGE

Bloomington, Indiana is slowly emerging as the next unlikely musical hotbed. Sweet indie labels like Secretly Canadian and Jagjaguwar are held there and the university hippie vibe lends itself well to new upstarts like Crossroads of America Records. The latest release from the up-and-coming label is *Faces Change* from Alexander the Great, whose jangly lo-fi melodies are a prime fit for the college rock scene. Some songs, like "Don't You Forget It," exert their rawkist influence with both their title and bravado. "Tree of Knowledge" sounds like Anathallo on Red Bull, and the inventive tones and synth work on "Postcard" reveal new layers of an already impressive six-piece. Slowing it down doesn't sway the momentum with "Late Night Rockits" and "Arms" standing as lovely, sometimes brooding tunes. [CROSSROADS OF AMERICA] MATT CONNER



THE ROSE MCCOY

I WON'T GO QUIETLY EP

Three straight MySpace blogs confirm The Rose McCoy are not only broke, but desperately reaching out to fans for cash. And therein lies one of the fatal flaws of the machine breaking down. The Rose McCoy are good. Really good. The harmonies are tight. The melodic grit on *I Won't Go Quietly* balances brilliantly. Yet the Southern Illinois five-piece can't make financial headway to keep things moving. Let's hope the music does the work for them, because the six songs present deserve to be heard. "The Weather Outside is Weather" rides hardcore clichés to great effect, perfecting the process others have laid out before them. Interesting guitar tones introduce the straightforward "Foundations" and strings buoy the harsh bookends on "Your Eyes Almost Told the Truth." And when vocalist Nathan Thurston sings "it's just not right" on the aforementioned "Your Eyes," you hope it's not a prophetic statement of the band's future. [WOUNDED] MATT CONNER



DAVID THOMAS OWEN IV

SOLACE MY KING

This isn't a one-off project for David Thomas Owen IV, but rather it's a complete exit/entrance into his own solo career. The former Lovedrug guitarist abandons the straightforward rock he's played the last several years for a complex album that defies easy categorization. But whether it's the art rock or indie pop that grabs, *Solace My King* remains a glorious solo debut. "Armageddon" playfully begins with a piano pop sound before the apocalyptic Muse-like progressions take over. "I'm A Lava" is infinitely more interesting with haunting layers floating around the sonic room Owen creates. "Liars" and "Maybe I'm Crazy" enter more accessible territory, but Owen saves the best for last as "Go To Hell" beautifully drips off the canvas's edge. [ESPERANZA PLANTATION] MATT CONNER

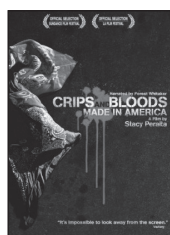
PROJECT 86

PICKET FENCE CARTEL

You can't accuse Project 86 of creating the same album twice. Andrew Schwab, Randy Torres, Steven Dail, and guest drummer David Brotherton have upped the heavy ante here. Not as experimental as *Rival Factions*, the new disc seems like a natural progression from ... *And The Rest Will Follow*. "Destroyer" finds Schwab dabbling again with gothic vocals in the verses before unleashing that familiar P86 searing chorus. "The Spectacle of Fearsome Acts" features an unusually slow and quiet refrain with dark piano. Constantly driving, the main riff of "The Butcher" is heavy as anything they've done. Randy's guitar is frantic in the decidedly grave "Cold And Calculated," and "Cement Shoes" brings us that bouncing ascent the band captures so well. Lyrically, "The Butcher" displays Andrew's great storytelling, and "The Black Brigade" may be an homage to the band's fans. Definitely in the running for my album of the year, Project 86 never seems to disappoint. [SOLID STATE] CHAD OLSON

Entertainment reviews

DVDS, BOOKS & GADGETS



01 CRIPS & BLOODS: MADE IN AMERICA DOCURAMAFILMS

Many people latch on to a certain producer or writer, being fully confident that they'll find something they like from the hands of this creative person. I could add Stacy Peralta (*Dogtown & Z-Boys*) to that mental list I keep, which is why I figured this documentary would rock hard with riveting and sometimes in-your-face realism and passion. This documentary starts off with some simple numbers: 15,000 young men and women have been killed in gang violence in the small geographic area in Southern California in the last 30 years. It grabs your attention by proving that it deserves your attention. It shows a historical perspective that helps explain why this has happened. Then it interviews many different voices and tells in-depth stories about what it's like to live between these four freeways. Imagine living with the knowledge that you could never be caught "slippin'" (aka "relaxing"), because you could be murdered any time you let your guard down. It's amazing to watch all the extras and see that Peralta and his crew not only risked their lives by getting up close and personal with people in this warzone, but they did it without an exploitative recklessness. NBA star Baron Davis, who helped finance this venture, said it well when he explained, "Someone has to have the courage to stand face-to-face with the wolves in order to get to the kids." The film not only pinpoints one of the chief problem areas as the absence of a father figure in this context, but there's an amazing deleted scene that explains the fatherhood vacuum and there's even a 15-second "be a man" speech that should be a must-see for all young men. *Doug Van Pelt*

02 VALKYRIE *MGM*

This movie and its fascinating story was my most-want-to-see film from last year's holiday season, but failed to deliver as a movie, mostly due to pacing. Once the action gets rolling, the excitement and tension rises, but not enormously. The historical background extras are a big plus. *DV*

03 THE CURIOUS CASE OF BENJAMIN BUTTON *PARAMOUNT*

Worthy of the Academy Award nominations it received, this creative tale is both a fun and fascinating look at mortality and relationships. The double-disc collection from Criterion delivers mega-extra content, as expected, which is worthy of the time commitment to watch it all. *DV*

04 NOTORIOUS *FOXHOME VIDEO*

If only every son that loved his mom got such a heart-warming biopic made about his unfortunately short life! Biggie Smalls looks human – both saintly and flawed – and it's an exciting look into the confusing mess that became of the East Coast/West Coast hip-hop rivalry that ended with both Tupac and B.I.G. dying young from gun shots. *DV*

05 TAKEN *FOXHOME VIDEO*

As good as any vigilante movie ever made... Take the attitude of *Dirty Harry*, the determination of Charles Bronson in *Death Wish*, and the unstoppable fighting machine of Jack Bauer, and you've got the right idea about Liam Neeson's ex-spy character. If only a few such heroes could take down and dismantle the foreign sex trade. *DV*

06 PRISON BREAK: SEASON 4 *FOXHOME VIDEO*

The fact that the executives at Fox allowed the writers to at least finish out this thrilling series was a good thing. With all the twists and turns of an action series today, the characters that remain until the end here put in endearing performances. It's probably time, though, to finally end their never-ending escape loop of a story. *DV*

07 THE IT CROWD *MPIHOME VIDEO*

Not nearly as funny as the hype or promise (like, being produced by *The Office*'s Ash Atalla), the gags and situations are still side-splitting at times – revolving around typical and mostly fantastical office space shenanigans. Think the BBC's version of *The Office* and *Flight of the Conchords* (sans music scenes). *DV*

08 COME WHAT MAY *ADVENT FILM GROUP*

The acting is kind of slow and sometimes stilted, the transitions are abrupt and could use some sweeping shots and better angles – all things that one is not supposed to be thinking about when watching a movie – but when the truth is on your side, there's something emotional and powerful about it. Hooray for *Come What May*. *DV*

	01	02	03	04	05	06	07	08
SPIRITUAL RELEVANCY (%)	90	50	60	40	30	60	10	100
OBSCENITIES	34	2	4	331	5	22	10	
SCENES OF GORE	4	2		1	5	2		
NUDITY / SEXUALITY		1		12	1			



Righteous Laren Sandler – Penguin

I love a good outsider's perspective on anything I'm into. I'm thankful for the fresh perspective. I hate reactionaries that sound the alarm without wisdom over anything they don't understand, like so many of those forwarded emails that get all up in arms about so-called "enemies of the cross" that are surely out to rid the world of the church's influence. Because I disdain extremism like that, part of this book is terrifying, because the author seems to fan the flames of fear herself – only she's out to scare her fellow secular humanists and atheists to spring into action to keep these evangelical young kids from taking over our nation. Granted, it's kind of funny, too. It was cool to see how impacted she was by some of the humble folks that roll with *The Extreme Tour*. The book, possibly without knowing, shows not only the weaknesses of those of us in the church, but also our strengths – faith in action with compassion and humility. *Doug Van Pelt*



The Spinal Cord Perception Joshua "Dies" Porter – Aardvark Global

Showbread's singer/songwriter Joshua "Dies" Porter is talented beyond the realms of creative lyricism. His vivid and bizarre imagery (literary darkness reminiscent of Chuck Palahniuk) in this debut novel paints each word picture so vibrantly that you become his bipolar depressive character, and you can feel the tickling sensation of his monsters crawling up the back of your neck. The fictitious account of a small-town Georgia substitute teacher and his sickly, violent hallucinations is a gory, regularly sarcastic, intriguingly confusing, and (somehow) realistic story of either mental instability or physical manifestations of deeper, metaphorical spiritual evils. The circumstances are not sugar-coated, the details are not censored: perhaps the most appealing aspect of this truly unique/trippy story line. Though hope lies within the insanity, lives unravel into a conclusively open-ended means for interpretation, and I'm left with the question: What is my Llapaslaly? *Levi Macallister*



01



02



03



03



03



03

Gadgets Griffin

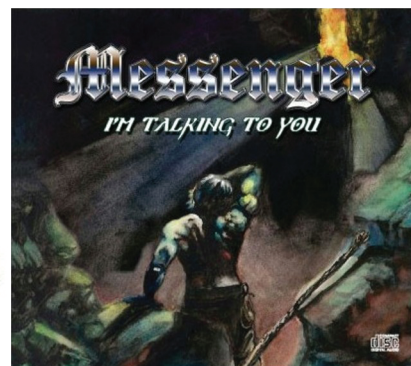
The thirteenth chapter of First Corinthians tells us that "love is not jealous," but we have to remember that iPhones were not invented when the Apostle Paul penned that epistle. My wife just got an iPhone, and iJealous... Always ready to outfit all kinds of gadgets, Griffin makes a few cool cases that'll protect this fragile and multi-use high-tech web browser/mp3-player/phone device. The **Elan Form** (01) features a

snug fit inside black leather and a scratch-proof static peel screen protector guards your touchscreen (\$39). **Elan Form Graphite** (02) is similar, but with a metallic body (\$39). The **TuneFlex Aux with SmartClick** (03) won't help ya much if you don't have an auxillary jack in your car stereo, but if you do it provides a nice gooseneck flexible cradle to sit in, it charges and it's got a handy remote control. The **SmartClick** is the

most improved feature of the **TuneFlex**, as this one includes a concave shell that velcro wraps around the inside or outside of your steering wheel, and features a magnetic seat, so that it can be removed for passengers to use. They also added a "backlight" button, which turns on the iPod or iPhone's backlight to allow you to see track info without having to handle the device itself. That is smart. (\$79). *DV*

Messenger

METAL FOR THE MAKER!



'One of the standout qualities to Messenger is its triple guitar team ...' - AngelicWarlord.com

'The lyrics ..., The music ..., The vocals All I can say is "Well Done!"' - The Fundametalist

For **Booking** or to **Learn More**, Visit our Websites:
MessengerMetal.com
MySpace.com/messengerdc

To buy the CD:
cdbaby.com/messengermetal

Also available on **iTunes** and **ebay**



BY MATT CONNER
PHOTO: RYAN RUSSELL

THE AUDIENCE FOR A MAYLENE AND THE SONS OF DISASTER SHOW IS WIDER THAN YOU MIGHT BELIEVE. THE AMALGAM KNOWN AS SOUTHERN METALCORE PULLS FROM ALL THE RIGHT PLACES – FROM BLUEGRASS TO CLASSIC ROCK TO HEAVY METAL AND THEN SOME, ALLOWING FANS OF SO MANY GENRES TO FIND SOMETHING TO LIKE ABOUT THE FERRET RECORDS ACT. AND FRONTMAN DALLAS TAYLOR HOPES THAT REMAINS TRUE ON THEIR THIRD FULL-LENGTH ALBUM, APTLY TITLED *III*.

"Our biggest focus was to make something that anybody in any age group could get something out of," says Taylor. "We really tried to make it a really raw connection, something almost innocent, so that anyone can connect with it. We want it to come across as something from the heart. We're just normal guys, so we had that in our vision."

Part of what informs that challenge is what Taylor finds to be inauthentic albums. "You hear some albums and they can be amazing, but there's no connection between people and the album. So we tried to make this larger than life and yet also we hope it feels like we're just regular guys making music. When we were thinking about writing, we just tried to think of what we would like to hear or what the average person would want to listen to. We just wrote music we enjoy and that we think others would enjoy."

Along with a universal appeal, the Sons also aimed for a sense of cockiness or confidence to come from the songs themselves, rather than try to force instruments to do one thing or another. "Another thing we had in recording was a strong sense of swagger and more attitude with this one in the songs themselves. Rather than focus so much on trying to maybe make the guitars bring a heavy aspect to the record or the drums, we wanted songs to bring that attitude themselves. So we concentrated on that a lot."

Armed with the swagger of the new tunes, Taylor and the rest of the Sons took to the road to test their everyman theory. What the Alabama-based six-piece found was a much wider audience – a surprise for an act that's already toured with Zao, P.O.D. and Taylor's former outfit, Underoath.

"Audiences have been blowing us away on this tour. It's been a really great response to the new songs. People have been awesome. It's been cool to see the older fan base soaking it in and loving it. You see college age all the way to 50 years old, so that's been great to see. Some of the other tours, like the *Warped Tour*, have an age bracket of 14 to 28, so this is the complete opposite. So it's been one of the best experiences ever being able to play to that new crowd.

"To me, it feels totally different playing to a crowd like this," he continues. "A lot of times if you're playing to a younger crowd, it

almost feels like the flavor of the week or that they don't really quite know what they like yet. But you come to these shows and you probably have a life-long fan. If they like you, they like you – not because they're supposed to like you or because they really do. You can really tell that they're genuine about it."

While they're aiming for a larger listening audience, there are some things on *III* that will be surprising or even challenging for longtime Maylene fans. Yet he fully believes in the expansive direction and vision and hopes fans will come along for the ride.

"There are a couple songs that have really heavy vocals on them, but when you hear it, it still sounds like Maylene. There are people who are really surprised by that. We also did some heavier songs and I haven't sung like that for years. We also dabbled more in some slide guitar and banjo and harmonica and a lot of different instruments."

For Taylor, *III* was also a personal exercise in learning more about his own vocal ability. "It's getting out of my comfort zone from getting out of heavier parts and getting more into singing. I just really went for it on this record. The more we get on the road, the more you push yourself. You just learn, like a guitarist, to grow with your instrument. So the coolest thing for me is that I got to do things I've always wanted to do on this record. Some things I've done are things I'd never even thought about doing. This record's been really cool to push me in different ways. It's almost like I've opened a brand new door in my life for the way I sing."

Still, for the guys in Maylene, it's all about connecting with an audience – and that means anyone who will listen.

"Sometimes it's easy to get wrapped up in trying to appeal to one type of audience or just one thing," says Taylor. "With this album, we made something that someone in their teens or someone in their late 50s could enjoy. That's a real challenge and I don't know that there are bands really trying to do that these days. They usually just play what they play to one audience or maybe a couple, but we aim for a wide fan base."



“Most bands don’t have the privilege of making four records. I



By ANDREW SCHWAB **A RETURN TO
BEAUTIFUL BRUTALITY**

To keep it plain and simple, Emery is smarter than your average band. They know who they are and what they do best – and that is celebrate dynamics. They are at their best when the contrast between their most brutal and beautiful sides are polarized. And that is what they bring with their new LP, *On Shallow Seas We Sail*. The record is some of the heaviest, yet some of the most melodic material they have released, which will, no doubt, bring a smile to the faces of their long-time followers. Devin Shelton took the time to answer a few questions recently regarding the band’s “return” to their vintage sound.

still feel young and definitely have much, much more to accomplish.”

—Devin Shelton,
Emery vocalist

Greetings, Devin. Congrats on finishing your fourth LP! How does it feel to officially join the ranks of the “veterans?” Do you still feel young and limber – like you have more to accomplish and more to say?

Thanks. It feels so good to be as fortunate and blessed as we are. Most bands don't have the privilege of making four records. And yes, I still feel young and sometimes limber, depending on the day, and definitely have much, much more to accomplish.

With *The Question* and *I'm Only a Man*, the band seemed to be moving in a less brutal direction ... but with the new record you seem to have “tapped into the darkness” again, so to speak. Was this an intentional move?

It was an intentional move. We wanted to expand ourselves with *I'm Only a Man* and go a slightly different direction. When we recorded the EP last year, we wanted to take another route and go more aggressive. The response was very positive, so we decided to carry on with that same musical attitude for the new record. Our lyrics have always been pretty dark and intense, but the music with which it is carried out has changed over time, so we decided to take hold of our roots again.

The theme, artwork, and sound was cohesive between ... *In Shallow Seas We Sail* and 2008's *When Broken Hearts Prevail* EP. In fact, the two titles even run together. What are you trying to say with all of it? And (I have to ask), what is the significance of the album title(s)?

Well, as far as stylistically, we wanted to put out an album that encompassed all that we are as a band ... from beginning to end. It started with the EP and continued into the LP. The EP title came from a very old Emery song from our first EP. We wanted to tie the two together with the artwork and title. The artwork is a more detailed version of the same concept behind the

EP. I thought having the LP title rhyme in a poetic style would be a nice touch to what we were going for. No one loves a broken heart, but it seems that sometimes we seek it out. Sadness has a certain beauty to it that draws us in. However hurtful it might be, we find ourselves right back in it again. The shallow seas are metaphorical for what we always sludge through, as we search for something deeper ... or something like that.

As compared to other bands in your genre, Emery has had a very stable line-up for quite some time. Why? Is it friendship? Loyalty? Co-dependence?

It is definitely friendship. Toby, Matt and I have been friends for a long, long time. We lost a couple friends along the way (Seth and Joel) for different reasons, but we have been able to keep our friendship fresh even through years and years of being and living and touring together. Josh and Dave were perfect additions to the band, mainly because of the fact that their personalities fit with ours so well. Of course, we have our moments of frustration, but we know we can't take anyone too seriously, so that keeps us grounded.

What is it like having the band spread about the Northern Hemisphere? How have you been able to adapt to living separate lives and still remain a cohesive outfit?

We would love to be able to live around each other and we talk about it a lot, but it just doesn't work into our lives at the moment. It's not as hard as it might seem to be spread out. We fly in to start tours and to record, but that's about it. It doesn't affect our productivity at all, I don't think. We write individually and together, so we still get stuff done. Mostly, we would like to be able to play golf and watch sports together. We talk about buying several acres of land somewhere neutral and building five houses, so we can hang out as much as possible, but still have our private lives.

What do you think has changed most significantly in the music industry since you began?

Well, when we first started, people actually bought CDs. It seems that people only want the singles nowadays. Just buy the hot new song on iTunes for ninety-nine cents. Not to mention there are quadruple the amount of bands around. It was insane for us to do what we did, because it was so rare, especially where we are from. But now, everyone can start a band on MySpace, make their own recording and be touring within a few months. We had to work hard for a long time and sacrifice a lot to get where we are. I mean, it's cool that it is so accessible, but it also swamps the industry, making it hard for everyone.

Navigating the musical landscape is a revisionary process. There is no handbook, and there is no one single way to become successful. Many times bands learn from their mistakes the hard way, and other times bands are fortunate enough to make decisions that lead to a very long career. If there is one thing you could do differently (and you cannot answer nothing) what would it be? And what is the best decision you ever made as a band?

We are very lucky to have had the career that we have. Looking back, I think all of our decisions were carefully considered, however, I would maybe change the order of our record releases. And by that I mean, I wish we could have written *In Shallow Seas We Sail* after *The Question*. In no way do I regret the album, but I think the timing was a little off. If we had released our new record in 2007, I think we would be in a different place right now, which could have been bad or good. I guess it's a big “what if.” I don't think we could have written this record then, because that's where we were at that time and this is where we are now. No regrets, just a thought. The best decision would have to be to move to Seattle. It really opened a lot of doors for us. We met so many bands that helped shape who we are now.

Whether you are an aspiring band or just a an avid fan, it's time to take a few notes. What Emery has discovered with their fourth record is a lesson in wisdom: do what you do best, period; and you can never go wrong. **Remember your roots. Many times they are the reason you are where you are.** x



BY MARK SALO

We were there.

1985

When the Crucified started out, no one was talking about money. No one was talking about record deals. No one was talking about fashion or genre or marketability. No one was talking about being “pioneers.” There was no pretense. There was a guitar. There was a bass. There was a set of drums. There was even a microphone. (And occasionally, a P.A.!) We practiced three times a week, because... why wouldn't we?

After school on Monday and Friday, then more jamming Sunday afternoon. We did it because it was fun – a concept easily lost later on. Some kids skateboarded after school; some kids played football or chased girls. We... practiced and practiced. And we were actually... good. It was Fresno – no, Madera – what else were we gonna do?

Getting a show was terrifying.
Getting a tour? Silliness.

Our first tour was in 1989, maybe 1990. There was no Tooth & Nail Records, no network of Christian bands. There was a Christian Club: Tim Cook's The Wherehouse in Bartlesville,

OK. There was a giant church in Dallas and something... somewhere else. Two shows, one week. Later there was a bus that smelled like a Port-a-Potty. Cornerstone in front of 3,000 people then... New Mexico and 14 people in a church that held 3,000. Biggest tour: nine shows in three weeks, an RV and a newborn baby. There were no package deals. There was no *Warped Tour*. There was The Crucified, Jim's wife, our friends Mortal (the band), Tim Anderson (the manager), “Chato” (the roadie) and XL (the artist) with his giant, Red-Black-and-Green-target Afro. We were scared out of our minds.

Radio? Stop it – you're killing us!

We were interviewed at the Fresno State University radio station. We envisioned a global effect – why not? There was no Internet. There were no Blogs, no social networking sites. There were stamps and fanzines. Say it with me, “No email.” Web cam? Instant Messaging? Maybe in the movie *ALIENS*.

With all that practicing, how we ever had time for the high school we met at or the Bible study where we became friends is difficult to comprehend. And how did we find the time in all of that other stuff to fall in love with the music of everyone from Minor Threat to Metallica?

Funny what one can accomplish when surrounded by miles of... nothing. All we were attempting to do was to create something we didn't already have. That's what we did. Necessity being the mother of invention and so forth, we needed some music we liked – but we hoped God would like it too. So... we made it ourselves. We were tired of sifting through entire albums for one song that would make us go crazy, so we wrote only those kinds of songs. We were tired of music we couldn't play for our friends (without cringing), so we made our own. We were tired of t-shirts that looked like they were handed out after Sunday school, so we made our own. We were tired of going to shows where none of the bands were our kinds of bands, so we booked our own. We were tired of hearing no good reason why **you can't sing like that/look like that/wear that/listen to that** so we just... did what we liked and waited for someone to give us a good reason why we couldn't. They never did.

Bad Brains invented fast. Minor Threat's *Out of Step* started a Straight Edge revolution. D.R.I.'s *Crossover* started a musical revolution, blending Punk Rock with Speed Metal. Agnostic Front's *Liberty and Justice For...* legitimized the sound



Photo: Brian Booth

WE WERE TIRED
OF SITTING
THROUGH
ENTIRE
ALBUMS FOR
ONE SONG THAT
WOULD MAKE US
GO CRAZY,
**so we wrote only
those kinds of
songs.**

for Punks everywhere. Metallica's *Ride the Lightning* made Metal cool. The Christian representatives of the growing Punk scene? Undercover's *God Rules!* and the Altar Boys' *Gut Level Music*. Nothing wrong with those albums – without them, I'm not writing this article – but there was some catching up to do. There were "Christian Punk" bands, but most of them had released only demo tapes. Finally, The Lead released a blistering 6-song, 12" E.P. called *Automoloch*. I waited three weeks for it to arrive in the mail. I held it in my hand and at that moment the possibility that we could someday have an album became a reality to me. Months later my mom called up the stairs, "Mark! Someone named Greg Sostrum is on the phone for you!" About an hour later we had a record deal. When our self-titled album would finally be released, we would be the first band from Fresno with a CD. Not because no one else had them, but because you couldn't really buy them yet.

We talked a lot about Jesus.
We prayed before we did anything,
because... why wouldn't we?
It was simple and sincere – if a
bit naïve – and it was fun.

**It was still safe to be zealous young people
sharing their faith through music. No**

differences – doctrinal, stylistic or otherwise – separated the bands into little factions. We played shows with all kinds – the more styles mixed, the better. We talked about Jesus. It would be years before any of us would learn what ministry really meant – what ministry cost when you knew you followed through. There were no strange parameters to confuse everyone – American Cultural Christianity had no meaning to me. We may have been misguided, ill-informed and somewhat ignorant of how the plans God gave us in His Word should apply to what we were doing, but we had this saving grace: We were simple. And it was actually a lot of fun.

It was fun before anyone bought "bulk rate postage." It was fun before "zines" grew up to become magazines. It was fun when "merch" meant a t-shirt and a sticker. It was fun when no one cared what you were wearing as long as it wasn't something you were told you had to wear. (For some of us, a little more attention to what was being worn might not have been a bad idea.) It was fun when there was artwork to hold, study, dissect and interpret. It was fun when there were liner notes. It was fun before The Internet, before "Soundscan," before Blogs and before Downloads. It was fun before there were tours or sponsors or cell phones or book deals.

It was fun when jumping off the stage or into the Pit was not only legal but... Expected.
(And almost annoyingly commonplace.)

And it was fun when nobody knew we were doing any of it.

Eventually, some people found out. Then more. Then more and more. Plans were planned, decisions we decided, but The Will of God is... reality. Turns out, there's more to Jesus than just talking about Him. Turns out, God is not mocked. (Who knew?) Turns out, being **Crucified with Christ** isn't just an anthem, but a life. A life that requires respect for whatever He decides that life will be. Turns out, He knows better than we.

What else could be said that hasn't already?
1985 - 1993
THE CRUCIFIED
What else should be said?

It was fun.
We were there.





FLYLEAF



August Burns Red

UTAH LOOKS SO GOOD FROM UP HERE

THERE'S THIS SCENE IN ONE OF MY FAVORITE MOVIES – *SLC PUNK* – WHERE MATTHEW LILLARD'S CHARACTER STEVO TALKS ABOUT HIS HOMETOWN OF SALT LAKE CITY: "IN A COUNTRY OF LOST SOULS REBELLION COMES HARD. BUT IN A RELIGIOUSLY OPPRESSIVE CITY – WHERE HALF ITS POPULATION ISN'T EVEN OF THAT RELIGION – IT COMES LIKE FIRE." NEVER HAVING LIVED THERE, I JUST ASSUMED THIS QUOTE WAS PARTICULARLY REPRESENTATIVE OF THE AREA. IT WOULD MAKE SENSE THAT SALT LAKE WOULD HAVE AN UNDERGROUND THAT WENT TO A TON OF SHOWS THAT REBELLED FOR THE SAKE OF REBELLING. THAT WOULD THRIVE ON METAL AND PUNK AND THRASH MUSIC. RELIGION, AFTER ALL, TENDS TO BREED REBELLION.

BY DAVID STAGG



Turns out I'd be a little off. August Burns Red happens to be stopped at a gas station somewhere en route from Boise to Salt Lake – they have a show there later tonight – and drummer Matt Greiner is going on and on about how beautiful the area is: “It’s pretty flat, but Salt Lake is an amazing city. Mountains off in the distance. Show caps. The salt flats, like, two hours West are also incredible.” But having performed in the city before, there’s something about the environment of a show there (and not the environment of the city itself) that confounds Greiner. “The kids are always hard to explain,” he says to me, breaking in and out of cell phone service. (After all, he is in the middle of nowhere.) “We try not to say certain things on stage. We’re a little more reserved. The kids don’t usually go too nuts.”

This is contrary to my initial belief that a metal show in a “religiously oppressive” city would thrive and be bananas with kids throwing themselves to the wolves the second the sun went down. Last week, I got an advance copy of August Burns Red’s newest record, *Constellations*, and the songs had naturally been on my mind. I wanted to know if they were playing them on this particular tour, and in particular, how a crowd like Salt Lake City would react to them. Although Greiner can’t put his finger exactly on how the kids are going to react this time they play SLC, the band is assuredly playing one new track, called “Existence,” from their third full-length release. They’ve been playing for most of the tour and it’s been nothing but positive feedback.

If you’ve ever been to an August Burns Red show, I don’t care if they’re playing a new track you’ve never heard before, one of their classics from *Messengers*, or, heck, even their cover of “Carol of the Bells” from their *Lost Messengers* EP released early this year – nine times out of 10 you’re going to get good feedback. Every time I’ve seen them it’s been incredible. It’s not to say the new song is forgettable and being looked over, but their live show could make “Mary Had A Little Lamb” sound amazing.

That being said, “Existence” may be one of the songs on *Constellations* that will remind listeners the most of what they’ve come to know of ABR (vocalist Jake Luhrs, guitarists JB Brubaker and Brent Rambler, bassist Dustin Davidson, and Greiner). But what’s great about their latest record is that ABR has slowly started infusing bits and pieces of progressive elements into it. As Greiner puts it, “There’s a different vibe to it. Whereas *Messengers* was more of a pound-you-to-the-ground all the way through type of record, this one is more diverse in dynamic. Thrashier, but still grooves. Heavy, but melodious. We’ve covered new ground.”

The instrumentation and musicianship definitely seems to be maturing along with the guys. There are more extended instrumental parts, songs with extended featured guitar solos over major chord progressions, more singing. It’s not overt, but it’s in there. It’s all very subtle. “(*Constellations*) was definitely the natural flow for the band,” Greiner says. “Those parts weren’t dropped in there just to be

"The figure represents trying to pull heaven down to earth, like in the Lord's Prayer: 'On earth as it is in heaven.'"

36 COVER STORY

different. JB's been writing the majority of this record over the course of the past two years. We experiment a little more on this one, opening up new doorways without shutting too many old ones." He maintains the current fan base is still going to enjoy the record, but that it easily opens up a door for anything they'd want to do on a fourth release.

Adding singing to a metal band, extending guitar solos, removing excessive breakdowns – it all sounds like dangerous territory to metal fans that all tend to die by the sword. I find that, with the *Messengers* release, ABR earned the ear of nearly every metal fan out there – subtly dropping melodies over a bridge could taint that image. "I hope (the fans) accept it for what it is," Greiner says. "Some parts kind of come out of nowhere and don't sound like anything we've done in the past. I hope listeners look at it with an open head and heart – it's a little more complex in that a few parts might take a few listens, but we have to keep changing as artists."

Before the next question, I lose him – CLICK. We've both succumbed to the nowhereland of Utah. I call him back, get his voice mail. He tells me he can't answer the phone right now because he's off fighting crime. I don't get ahold of him for a few minutes, but his message makes me think if he wasn't the drummer in a metal band, he probably would be off fighting crime. Ideally, as a superhero.

I get him back on the phone and he apologizes profusely. It's not really a big deal; I try to get back into the swing of talking about the new record, but the hiccup has me just asking a direct question to spark the conversation. I wanted to know if the whole thing

was on purpose, infusing their style with these subtle changes, that maybe in the future they were looking to literally become a prog-metal band or something like that and Greiner's initial response wasn't a direct 'yes' or 'no,' but curiously, "I don't listen to too much metal music." I ask him to explain. "I only really listen to select bands in (our) genre. We've been playing the style for six years now. With this record, we're not trying to get out (of the genre) at all. We're not reinventing it. We're trying to write ideal metal music. We're trying to influence other bands to make this style of music now, in 2009, instead of going their own way because it's cool. We're not turning our backs on it; we're reviving it, making it alive again."

It reminds me of how *Helvetica* writer/director Gary Hustwit responded when someone asked him why he made a particular movie: "I really wanted to see the movie and nobody had made it yet. So I made it." Similarly, Michelangelo said about his infamous David sculpture: "I saw an angel in the marble and carved until I set it free." It's what ABR's doing with *Constellations*. They wanted to hear the record, but it hadn't been made yet, so they made it. They were given a hunk of stone and started carving away until *Constellations* was finished.

This mentality, this definitive idea of writing the best possible record they could, spills over into the philosophy of the band, spills over into the title of the record, *Constellations*. It wasn't chosen because it sounded cool or because they could do cool things with the word for the artwork. It has two meanings; the first is the more obvious, literal, translation of meaning: Musically, the band is reaching for the stars, experimenting with different sounds.

But the second, the spiritual translation, is much more defined. Greiner says:

"On the cover of the record, there's a small figure with a rope in his hand, attached to a star, pulling it along, possibly pulling it down. It looks like he's in a tug-of-war with this thing. The background is kind of an orange-ish landscape. It's a warm, but eerie, concept. The figure represents trying to pull heaven down to earth, like in the Lord's Prayer: 'On earth as it is in heaven.' Never moving, steadfast, never switching course – that's what God is. This figure on the front is locked in with this star. He's representative of our generation: steadfast and leading the way."

They're passionate about this and hearing what the album is about and hearing about what the title means and listening to Greiner talk – it all makes me believe ABR is physically leading an underground movement, a revolution of our generation, pulling us all along like the figure pulling the star, trying to better us all. And I mean that in a good way, not in an arrogant one. To August Burns Red, it's about not abandoning their genre, their faith, because it was the easy thing to do when things got hard. Instead, it's about writing the music they believe the genre should be composed of, pushing forward for a better heaven on earth, because it is the right thing to do. And if *Constellations* fails, if the fans reject it, if the world rejects them because of their faith, if they're outcast – they'll be able to go down knowing they did it with integrity.

✕

parachute

THE NEW ALBUM
LOSING SLEEP
FEATURING **SHE IS LOVE
& UNDER CONTROL**

"She Is Love....heartfelt male songdom - the kind girls adore, but guys can still manfully enjoy."
-ENTERTAINMENT WEEKLY

AVAILABLE EVERYWHERE

WEAREPARACHUTE.COM | MERCURYRECORDS.COM



FAZESHIFT

www.myspace.com/fazeshift

The Every Day Broken Heart EP
Now Available on iTunes

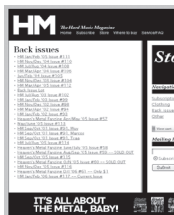
HM BACK ISSUES: READ 'EM WHILE YOU CAN

To order back issues, see special offers and do domestic and foreign postage calculation, go to our webstore at hmmag.com/store



#104 The Ugly Truth Behind Christian Rock

Johnny Cash
Black Rebel
Motorcycle Club
Thursday Says
Sinner
Neal Morse
The Huntingtons
Undercover
2004 predictions...
Virgin Black



#136 The Devil Wears Prada

Believer
A Plea For Purging
Impending Doom
TDWP Poster
The Red Jumpsuit Apparatus
Dragonforce Says
2008 Readers' Poll
Brave Saint Saturn
The Ascendicate
Hone For Today

PARTIAL LIST OF AVAILABLE BACK ISSUE

#088 May/Jun '01 Zao, Luti-Kris
#091 Sep/Oct '01 P.O.D., Dasht
#098 Nov/Dec '02 Blindside, Dr
#110 Nov/Dec '04 So&So Says Sp
#111 Jan/Feb '05 Comeback Ki
#112 Mar/Apr '05 Norma Jean,
#115 Sep/Oct '05 Blindside, Mo
#116 Nov/Dec '05 NoInnocentV
#119 May/Jun '06 Underoath, F
#124 Mar/Apr '06 Maylene..., He
#125 May/Jun '07 The Chariot,
#126 Jul/Aug '07 Project 86, IV
#127 Sep/Oct '07 As I Lay Dying
#128 Nov/Dec '07 Demon Hunt
#129 Jan/Feb '08 Thrive, Pillar px
#130 Mar/Apr '08 The Myriad,
#131 May/Jun '08 Showbread /
#132 Jul/Aug '08 War of Ages /
#133 Sep/Oct '08 Underoath / I
#134 Nov/Dec '08 Disciple / Be

THE FULL ARMOR OF GOD BROADCAST™

FULLARMORRADIO.COM
"The Radio Show Satan Fears Most!"
In Partnership With:
WWW.WHEELSOFGRACE.COM
Burn Rubber,, Not Your Soul!

DOWNLOAD FREE EP AT WWW.HARVESTBLOOM.NET



FEMALE FRONTED GUITAR DRIVEN ROCK

CHRISTIAN HARD ROCK & HEAVY METAL PODCAST



DO NOT REMAIN SILENT
-WAYNE AND BRANDON

THE 1ST ANNUAL ANVIL AND THE
HAMMER MUSIC AWARDS AND
HAMMERHEAD'S CHOICE AWARDS
PODCAST # 35

UPCOMING PODCASTS FEATURE
THE FOLLOWING BANDS:
THEOCRACY, SEVENTH DAY SLUMBER,
THE ROSE MCCOY, HARVESTBLOOM,
WAR OF AGES, THE BENEATH,
AND AMONG ANGELS.

DOWNLOAD NOW AT ITUNES OR
[HTTP://PODCAST.ANVILANDTHEHAMMER.COM](http://PODCAST.ANVILANDTHEHAMMER.COM)

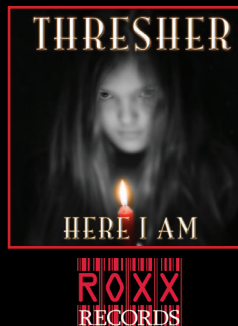
OVERTURE GUITARS

"CREATION MADE TO SING"™

Justin Hoffman
Owner

1501 N. Main St.
East Peoria, IL 61611
Phone: (309) 698-5677
WWW.MYSPACE.COM/OVERTUREGUITARS

LOCKED AWAY... In the mid to late 80's the thrash scene was thriving in both the secular and Christian markets. Bands like Vengeance Rising, Deliverance, and Believer were leading the pack in the Christian thrash circuit. In 1989 somewhere in Pennsylvania a demo tape would emerge that would make a long lasting impression on the



Christian Thrash scene. That demo was called... *Totally Possessed*. The band... **THRESHER!** With label interest in both markets, recorded what would be their final, full-length release, *Here I Am*. The band would begin to deteriorate and the album was never released ... **UNTIL NOW!**

For details visit roxxproductions.com

Also coming Fall 2009 *This Present Tribute* - 25 years of Deliverance

ANDREW SCHWAB, THE STOIC AND SOMETIMES ENIGMATIC FRONTMAN FOR **PROJECT 86**, DOESN'T CARE WHAT HIS FAVORITE ARTISTS ARE DOING AT ALL HOURS OF THE DAY. NEVERTHELESS, HIS BAND HAS NOW EMBRACED THE SOCIAL NETWORKING TOOLS OF TWITTER AND YOUTUBE.





"We have always believed in the fact that if you make music that is compelling enough, people will come to you on their own. Good music should market itself. But the more the marketplace is cluttered, the shorter people's attention spans get, the more you have to 'fight' for people's ears. So, you have to do more and more just to keep people's attention. People want to feel like they are a part of what you do now – not just passive enjoyers of music. I have never related to that mentality as a music fan... I have always liked the 'distance' between the artist and the listener – it leaves room for the imagination. But that mystique is gone (now)."

After experimenting with different textures a bit with its previous two efforts, *Rival Factions* and *...And the Rest Will Follow*, Project 86 faced the challenge of making its seventh record stand out on its own both within and outside of the context of its 11-year catalog. Schwab sounds confident that listeners will describe *Picket Fence Cartel* as being darker and heavier than its last two albums.

"Each time we enter the studio it is a new chapter. We have new goals, and take with us wisdom gained from previous efforts. As experience mounts with time (along with trial and error), you learn more and more about your identity as a band, and how to more effectively navigate each other's strengths and weaknesses in the process. As a band, we have really honed our ability to complement one another – the three of us realize what makes us Project 86 is Steve, Randy, and Andrew writing the music, together."

For the record, the band is one of those long-distance relationships, with guitarist Randy Torres living in the Seattle area (and working for Tooth & Nail Records). "There have not been any changes to our lineup as a band since the previous release. Myself, Steve (Dail, bassist), and Randy wrote all the songs on this record, and we have been the songwriters since the beginning of this band. I don't see this changing anytime soon. From a touring standpoint, we may look into adding another role-player to the picture, much like a 'designated hitter.' As far as the 'members' of Project 86, this has not changed, and we do not desire it to."

When pressed on the departure of drummer Alex Albert, Schwab replied that it's an "irrelevant topic," since he left over three years and now two albums ago. Fair enough.

Back to *Picket Fence Cartel*: "The biggest obstacle is always the same when you make a record: Can we make something special? ...memorable? Can we make people feel the emotion tangibly? Can we make them connect and sing along, passionately? This is the obstacle you face no matter who you are, no matter what point you are at in your career. It's the same obstacle Dr. Dre and U2 and Kanye West face every time they enter the studio. And the answer always comes in the form of the same question: Can I trust the process?"

"This isn't industryspeak," he elaborates, "it's reality. You put your *all*," leaning on that last word for emphasis, "and try with all your might to write music that

people are going to cling to, and treat like the sacred soundtrack to their lives. And you want every single song to bear that label in the end. But, the reality is that, you can't force those moments. You can't force a hit single and you can't force a great record. And even the most special of bands usually only have a couple memorable songs – and that's if the stars align for them!"

"Usually those songs are the ones that come out of nowhere. And they usually happen when you are having fun, enjoying just being a band together. That's what we have become better at doing through trial and error. I think we have some moments on this record that are special, that people will remember. And that's all we could ever ask for."

If the band is still having fun 11 years later, that is a huge accomplishment. While some conversations by fans about the band will focus on its live intensity or the way Schwab conveys his thoughts, fears and doubts in lyric, many times there will be one common thread: the band's landmark sophomore album, *Drawing Black Lines*. While most artists would dream of making a statement album like that, which is remembered with fondness nine years later, it also can become a thorn in the band's flesh when popular sentiment nostalgically demands a sequel.

Like his bandmates, Schwab addresses that challenge with his tongue firmly planted in cheek. "Our new album sounds exactly like *Drawing Black Lines*," he boasts, and then backpedals: "I'm kidding, I'm kidding!"

Then he straightens up and reminisces: "I really love the music we made on our second album. It had a certain energy to it, and the production quality was exciting. For its time, I think it was a highly underrated record that stood out among everything else that was going on in heavy music. But I am also proud of every record we have made along the way for different reasons. And each record has accomplished something unique, in a deeply personal way for us. I like the self-titled record, because it represented the beginning of a dream. *Truthless Heroes* has three of my favorite songs we have ever written. *Songs to Burn Your Bridges By* has some of my favorite lyrics. *...And The Rest Will Follow* and *Rival Factions* were both huge accomplishments, in that we were able to demonstrate the melodic side of our collective personality. We have always desired to have a relationship with the people who follow us that transcends a single or a video or one particular chorus ... and we are thankful that many of these relationships have lasted throughout the span of our career."

But what does *Picket Fence Cartel* really sound like? "It sounds like Project 86. But Project 86 very miffed and yelling at terrible monsters, triumphing over foes and thwarting evil forces. It also kind of sounds like huge, warring, metal beasts with chainsaw talons and bayonet teeth, clashing over the fate of crumbling civilization." I guess that fanciful bit of mythology is better and even more useful information than simply knowing what type of latte their *HM Readers'* Poll-winning bassist ordered at Starbucks this morning....

SLEEPING GIANT



Photo: Clayton Addison

BY MATT CONNER

Most bands are actively seeking headliner status on any tour or festival they're affiliated with. Eric Gregson is looking to move down. After his band, Sleeping Giant, headlined last year's *Scream The Prayer Tour*, promoters added higher-profile acts like Project 86 and Haste the Day for the 2009 edition. The end result is a more relaxed Gregson as Sleeping Giant now finds itself playing in the middle of the pack.

"Last year's tour was unique because it was Sleeping Giant's first U.S. tour," says Gregson. "We were honored to do that and honored to be a headliner on this tour. It was good in the sense where basically a non-Christian promoter was able to put a bunch of Christian bands together and we saw God move through it. We saw lives change. We were blessed to be a part of that experience. But for this year coming up, we're really excited just that there's some bigger bands on it now, like Haste the Day. We didn't feel like we necessarily deserved to be a headlining band for *Scream the Prayer*. Now we can fit in a little easier and hopefully it will bring more kids out as well."

The California quintet mixes their diverse hardcore blend to great effect, but it's their passion for God that most fans walk away talking about – both from their music and live shows. And that's exactly how Gregson likes it.

"Personally, I want to see God move at the shows," says Gregson. "I don't want it to be just another Christian culture. I don't want it to be another show where, 'Hey if you like Christian music, just come out to this.' As a band, we fully expect God to move at our shows. We believe God does move at our shows. As things become more serious, we expect the presence of God to manifest even more. As the stakes are raised around us, we expect God to raise the stakes."

When asked about the band's desire, Gregson insists it came after a personal change. After reading the Bible and dealing with the challenges he was feeling, he realized things had to change in both himself and the music he was creating.

"A big thing is core values and core beliefs on who God is and what we believe He wants to do and who we are as His sons. For a long time, I was

playing guitar in a band called XDeathstarX. We were trying to bring Him shows, but what I was really bringing was a sense of religious Christianity. All I thought I needed to do was share a 'gospel' and then we're cool. We can now move on with the show. But what I've learned by reading God's word and engaging with Him in a relationship is that there's a responsibility placed on our shoulders. Jesus placed it on His disciples where the Spirit of God moves through us.

"The miraculous signs and wonders the disciples saw was actually God moving through them," he continues. "There was a responsibility on their part. So if people didn't want to get healed, they didn't get healed. God didn't supersede them. It was them partnering with God. So, there's a level of responsibility I personally feel because of my relationship with Him; where if we want to see Him move, we need to be inviting him and expecting Him to do that. I believe that God is good all the time and God is real all the time and so He wants to bring that all the time. I want to be an agent of that goodness."

myspace.com/sleepingxgiant

An agent of goodness

SPIKE AND ROVER IN FOOD 4THOUGHT



WHAT ARE YA CHEWIN' ON ROVER? IS THAT A BONE?



IT'S A BOOK BY STEVE SCOTT... CRYING FOR A VISION AND OTHER ESSAYS

HE ADVISES HUMANS TO PLAY AND DELIGHT IN ART



OH BOY! I LOVE TO PLAY!



THEN YOU'LL LOVE TO PLAY HIS NEW CD, EMOTIONAL TOURIST... CATCH IT FALL 2009



I LOVE TO CATCH CDS!



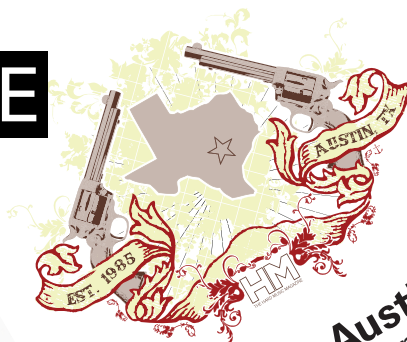
YOU MEAN FRISBEES

NOW AT AMAZON.COM AND ALIVINGDOG.COM

MERCHANDISE



NEW **Girlly-T**
I ♥ HM w/red foil



Austin-T
on soft tan shirts

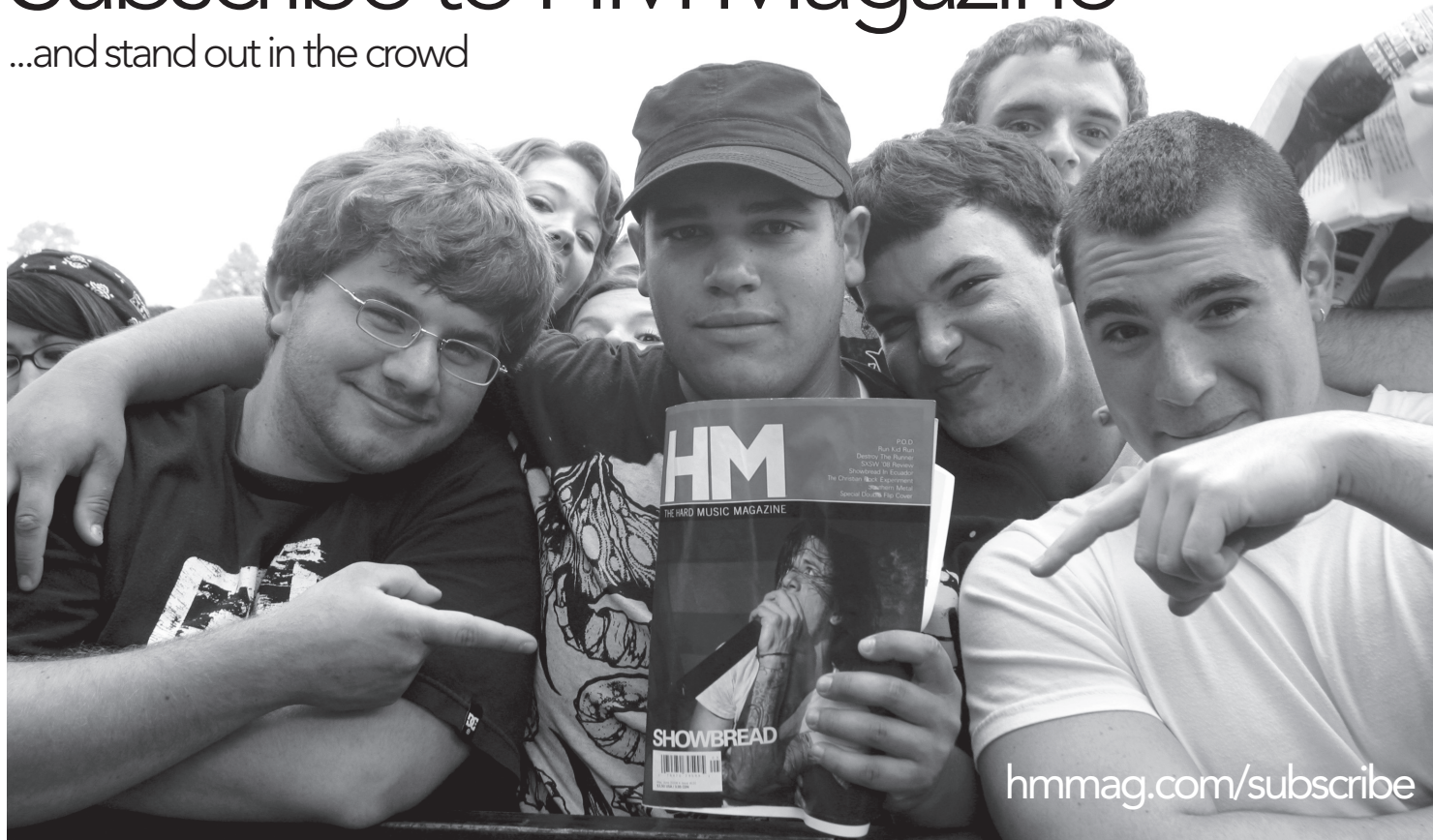


Austin hoodie
white zip-hoodie

Available at hmmag.com

Subscribe to HM Magazine

...and stand out in the crowd



hmmag.com/subscribe

ATTENTION

Hard Rocking Bands Of The Earth!



1.800.934.8797
BELLYACRES.COM

Belly Acres Designs

*Let us make high quality
merchandise for you.*



100
Color Tees
WITH A 1 COLOR FRONT
\$3.79 each

Tees
Hoods
Jackets
Girl Tees
Bags
Patches
Etc...

What He Is Legend Says

WHEN HE IS LEGEND FIRST HIT THE SCENE IN 2005, THERE WAS MUCH REJOICING. HERE WAS A BAND WITH THE ENERGY AND ATTITUDE THAT ROCK AND ROLL DEMANDED. WITH THEIR LABEL HOME BEING SOLID STATE RECORDS AND MORE THAN ONE SPECIAL THANKS IN THE *I AM HOLLYWOOD* ALBUM CREDITS GOING TO JESUS, IT WAS PRESUMED THIS WAS ANOTHER CHRISTIAN BAND. THE BAND HAS SINCE POINTED OUT THAT THIS ASSUMPTION IS NOT NECESSARILY TRUE. WHEN APPROACHED BY THEIR PUBLICIST, DECIDING ON DOING AN INTERVIEW OR NOT WAS A PRETTY EASY CHOICE TO MAKE – BASED UPON A COMBINATION OF THE INTENSE AND HARD ROCKIN’ SET I’D WITNESSED A COUPLE MONTHS EARLIER AT SXSW AND THE OPPORTUNITY FOR LEAD VOCALIST AND FRONTMAN SCHUYLAR CROOM TO SET THE RECORD STRAIGHT WHEN IT CAME TO SPIRITUAL THINGS ... OR AT LEAST THAT WAS THE THOUGHT GOING IN. I’LL LET YOU DECIDE.



Photo: Tom Bonomo

When your band is on and it's rockin' hard, your arms are spread, your head is tilted back, you're spinnin' around – these are all things I saw at the South By Southwest show about a month ago – what are your feelings at this point? Describe the sensations and the thoughts going through your mind.

We're on the stage? I don't know, I think, uh, (the) stage is kind of like it's all a blur, you know; and that's kind of like what we live for – is that 45 minutes to an hour onstage. You know, I think there's less thought than any other time during the day at that point in time, you know, you're just feelin' it, playin' music.

How would you describe the feelings and sensations to somebody that was, uh, you know, maybe because of a disability or whatever they would never have a chance to experience the same thing or if they don't have a reference point necessarily of the same experience ... what kind of reference points would you give it and how would you describe those feeling it?

I'm tryin' to think of a good explanation. Being our livelihood or whatever, it's exhilarating. Being on stage and having people watch what you're doing. There's nothing really like it, it's kinda hard to say, "Well, this is the sensation you get," because, I mean, it's like ... I guess it varies from person to person. Some people might get just as excited writing internet code, you know? So I mean, it's from being like, going from a hobby to your career to, you know, the thing that drives you and that most people know you by, it's a little... it's hard to kinda pinpoint what the sensation is from stage. I mean, it's just that adrenaline and exhilarating feeling of just being on stage. It's definitely a high for sure, you know?

Some of the song titles beg for a background story, like "China White 3" and "Everyone I Know Has Fangs." Tell me a story that has some zest behind it on one of the songs on the album.

I like lyrics (to be) very; I guess, theatrical to an extent, you know? Like, to tell a story. I'm

not sure if any of them really have a huge back story behind them. I mean, "Everyone I Know Has Fangs" is just kind of that – really like almost (any) vampire story, kind of, you know? Just the whole, like the real "everybody's out to get you" kind of feeling, you know? Like I kinda just felt that in the way that the song vibed before the lyrics were written or whatever, and the melodies. I mean, that's just kind of the vibe I get. The back stories have all... I mean, like, the "China White" thing just kind of fell into place from the first record, you know? And the second record was like, "Well, let's write a sequel to that." I guess that's kinda how it just fell about each time. It's not like I have a set-out saga, you know? It just kind of works, you know? "Oh, here's a new record, we gotta do another one," and then it's just like, I'm sure they didn't really have the idea for *First Blood Part II*, like *Rambo*, you know? I'm sure (it was) like, "Oh, let's write another *Rambo*," you know? So I mean, I'd love to be able to have all these like awesome answers, like, "Man, we were riding through the desert in Arizona and there was like a real vampire hiding in the cave," but that's not what happened. It's not as fantastical as that.

Tell me about some of the differences, uh, in recording this album than the last album, and how it was working with the people you worked with, and anything you'll take away from this album that you'll probably remember a long time.

I think this was like the definitive He Is Legend record, just mainly because everything was in our favor. We, you know, we recorded with good friends in an area that we love and were very comfortable and I think, as far as the recording process itself, this is the best one we've ever experienced and, you know, the nicest studio we've been at and it was a great feeling. You know, just being so close with, not only the people we were working with, but the people that we kind of kicked it with in Carrboro (NC), all our really good friends, you know. I feel like I have more friends in Carrboro than I do in my own hometown, so it's nice to be there and to not feel pressured, you know. You're just making your music and you have no deadline, and it was just a great experience. I think we'll all live with that (and) take that with us forever.

Nice. What kind of standards do you use? I mean, how do you judge a new song of yours and know, “Hey, this is a He Is Legend song?”

I think they all kind of are, just because of the way that we write. When we’re getting ready to write a record it’s just ... we know that no matter what comes out it can be... I mean, we’re kind of blessed with the fact that we can do a song that’s slower or a jazzier-based song or something like that and our fans don’t really say, “Whoa, whoa, whoa, what is this type of music I’ve never heard before?” So, I think when we’re writing we pretty much know that it’s gonna have the He Is Legend stamp of approval, I guess. I don’t think we’ve ever written a song and said, “Man, we can’t use that,” you know? “It’s too different from what we do.” I think that’s one of the things that kids kinda like is that our sound is always changing from record to record, but it still has the He Is Legend feel to it. They’re like, “Okay, what are they tryin’ to do,” you know? It just sounds like us and I think that just comes from us being confident, maybe, in the way that we write music or the stuff that comes out of the studio when we’re in it. I just think that we kinda pride ourselves in being able to do what we want, or doing what we want whether we’re allowed to or not. Our songs always kind of show that side of us, I guess.

I think it’s working. Cool. All right, if somebody told you, “Hey Schuyler, you conjure the spirit of Jim Morrison onstage,” how would you take that comment and what would that mean to you?

I would take it as a compliment, for sure. I’ve grown up listening to classic rock and I just feel like a classic rock vibe from stage even if we’re playing heavy metal or whatever. I’ve kind of always aspired to be that, I guess. Not that I’m saying, “Oh man, I wanna be Jim Morrison,” but if someone were to say that to me, I would probably smile, you know? I mean, that’s better than them saying, “Dude, you’re just like the dude from (insert scene band name),” you know? I doubt that that would get me very amped. But, of course, that’s great. Those are very iconic things that every band kind of has in the back of their mind. Whether or not they’re thinking about Jimi Hendrix when they’re doing a solo, you know, if somebody says, “Man, that’s just like Hendrix,” I mean it’s gonna ... you’ve kind of achieved your rock and roll goal, I guess. Especially in a day like when music is as bad as it is now. It’s great to have a classic ... just an icon kinda come up and influence. If somebody can get that... I mean, a lot of people say, “Oh, you guys listen to a lot of Pink Floyd” or whatever. Like, that’s very true. I’d rather hear that than somebody say something about a band that listens to Pink Floyd as well, like when we get, you know, it’s like that classic: “Oh my God, you guys listen to this band who listens to a band who listened to Pantera,” you know? (laughs) It’s like, “No, we just both like Pantera – I guess that’s kinda how that came out.” Yeah, so I would love to hear, “Yeah, you look like ... you sound like Jim Morrison. You’re his reincarnate.” You know, thank you.

What do you think of Jesus Christ?

What do I think of him? Um, I don’t know. I don’t know what I think of him. I think, uh, that’s a good question. I think it’s kind of a, like a personal question, I guess. Or a question that you hear too often, like, just spouted off random answers – “Oh, I love Him,” (or) “Oh, I don’t believe in him,” you know? Like, I don’t know. I kind of stopped asking myself that question, because I never really had the answer to it. I think that’s kind of the position I’ve been in, is the school of I just don’t know what to think of him. I mean, it’s a tougher question than just, like, the correct an... You know? Like, what is the correct answer? I think that’s why the question exists, because there isn’t a correct answer.

You know I think honesty is the best...

Kind of like, yeah... But honesty is also, you know... Like when you actually don’t know. I think that for so long that question alone, “What do you think about Jesus Christ” is such a loaded question – as far as like, what it means to a Methodist, to an atheist, to a ... like, to somebody who was raised Southern Baptist – you know? It goes way farther than just this person that’s Jesus Christ. It goes to, like, you know, “What do you think about going to church? What do you think about people who hate church, who hate religion, who love religion for reasons that they shouldn’t?” Like I don’t know, I kind of try to steer clear of those questions, because I don’t have answers to ‘em and I don’t think that necessarily that I’m looking for answers to ‘em, you know? Like, I mean, not that it’s – well I guess it is ... like, less important to me now than it ever has been.

Well, here’s another one: Um, what do you think of His claims to be “the Way, the Truth and the Life, no one comes to the Father but by Me?”

Hmm, I mean, that is to say that ... For me answering that, that would mean that I would be kind of affirming that I believe that he existed and that he... I mean, like, that his statement of that was either selfish or completely, like, you know, the truth – that he was the way, the truth and the life – but that still goes back to me saying, like, that I believe in all of these things that go along with it. And, I mean, that’s the kind of thing that I have against religion – is that there is so much to grasp and there’s so much to, to kind of walk with, and it just seems like such a ... I don’t know. For me personally, I think that I’m, I’m not into tryin’ to figure that out, because I don’t, like ... I don’t necessarily believe that. I don’t think that I ... I don’t know if I believe that that’s, like ... I mean, just that statement alone, like, how am I to know that that was him? You know what I mean? This conversation could go on for years, and has, you know? I think for me, in that situation, like speaking about that is just kind of... I’m coming from a point of view where I just don’t know the answers to those questions. I don’t think that I’m skilled enough to answer them, or schooled enough in that to answer them. I’m coming from a place where there’s just a lot of – like when we talk about religion or anything like that – there’s a lot of things that I have personally that would change my m... not change my mind, but just that have kind of like hammered this – this, the way that I feel about it – into my head. It’s hard, especially when you don’t know who you’re talking to. What does it matter to me, or what does it matter to your readers, like whether or not I believe in Christ or if I follow Christ or if I, you know, worship my cat, you know? Like I mean, I’m sure that it affects some people, but I don’t wanna... If it works for, you know, Jimmy Christian down the street, then that’s cool. If that’s what he needs for morality, you know, or whatever. For me, I think ... and this may be the worst way to look at it, but I’ve learned a lot about Christianity and other religions through people who set very bad examples and that has turned me off to something as a whole. I just feel like there’s so much more to be learned about everything, and Christianity in general kind of keeps people from experiencing this life that is just ... by the Bible’s standards, is just a bad thing to do – you know, like rock and roll is horrible. And I don’t know, I just feel like there’s a lot to be learned. There’s a lot that isn’t learned because of the Bible, you know? There’s a lot that is kept from people because of a lifestyle that, you know, is just kind of rules handed down from year to year. I don’t know. I’m not gonna be the one to just say, “Oh yeah, Christ – love him,” (or) “Oh yeah, he said that? Cool, man, I believe it,” you know? But that’s just kind of my, the way that I question everything, I guess, these days.

Well I respect somebody who, uh, you know, is confident enough to say what you said, you know?

Yeah, I mean, I was definitely raised Southern Baptist, in, you know, a Christian home, and I was brought up that way, and I mean maybe that’s kind of what I mean, maybe, that has something to do with my feelings now. I don’t necessarily think it does. I think there’s a lot of reasons why I question everything. I’m not the guy who has the answers to any religious question, ‘cause I just don’t. I don’t know man. I don’t get down that way. I don’t really feel that way. I don’t feel it inside me. I know a lot of Christian people would read that and say, “Oh yeah, well that’s just a void, that’s your like, you know, longing for Christ’s love,” but you know, I mean, why – maybe it’s me longing for a cigarette, or maybe it’s me longing to see Madonna play live. I don’t know what it is. You know, but how am I to say it’s Christ? How am I not to say it’s Allah? It’s just all the token questions of somebody talking about Christ to someone who believes in him and someone who may or may not. I just think these conversations have been going on for years and years and years and it’s why Christianity exists. You know, Christianity is winning people to Christ. You know, that’s your objective when you are a Christian. It’s to share, spread the gospel, you know? And I think that those, I mean these conversations could just ... will continue and have forever.

Alright, one more question that kinda is related to the subject and that’s it. Uh, how does it feel to be perceived as a believer by believers, and how does it feel to be perceived as a believer by nonbelievers, and what is the difference, if any? I’m kinda referencing He Is Legend’s unique perspective of being signed to Tooth & Nail and the expectations people have.

Right. No, no, I totally get it. I think it’s sad in a lot of ways because, when you have, quote-unquote believers that are coming to your shows, not necessarily because they really enjoy your band, you know; it’s because that’s what you’re supposed to do, I guess? Somebody said the analogy one time that like, the worst thing about being lumped into the Christian scene is that you can play at a church and be the (bleep) band there, and everybody loves it ‘cause you’re doing God’s work or whatever. But like, you play at a bar and you’re that same band, like they’re gonna tell you how bad you are. You know, it’s gonna make you do better. We were on Tooth & Nail, Solid State or whatever, and caught a lot of that, like, “Oh my God, like these guys aren’t Christians,” and like, had to talk to a lot of parents. I mean, it’s just kind of a drag. Most people who are nonbelievers would be like, “Are you guys a Christian band?”

“No.”

“Oh, cool.” But I mean, you get a believer who’s like, “Are you guys a Christian band?”

“No,” and they just like turn around and walk away. I feel like that’s like ... whoa! You know? Like, something’s backwards here. I guess just that for so long because we were on that whole circuit, and lumped into that category, it was just we had a lot of fans coming out mainly because they thought that we were a Christian band, which I mean, I would rather them not come at all, you know, if that’s the only reason that they’re coming. I think that that’s kind of like... I mean, you don’t go see two baseball teams you don’t know just because you love baseball. Maybe you do. I mean, yeah, I guess probably you do. (laughs) I don’t know, something about it was just kind of wrong. I guess if we had it to do all over again, we’d probably do something different. I don’t think that, not that we haven’t had Christian fans that come to our shows that have enjoyed it and not been like, “Well, you guys aren’t a Christian band, I don’t care.” We definitely have

those fans, but I still think there are a lot of young kids that are very impressionable that follow that market, because it is this kind of music that they want to enjoy; but that they can't, because they're limited because of the, I guess, the content. Not that we've ever been like a band telling you to sacrifice chickens, you know? We have pretty moral conduct, as far as our content. I don't know. It's just strange to think about it, because of our feelings on the subject, so it's just a weird thing to think about. What's the difference between those two things? Who knows, man? Because all the people that do are the people that are in that situation that feel one way or another. It has nothing to do with us. We're just playing rock and roll, the same as we have been since before we were signed to Solid State, as we are now afterwards. And I think that the content shouldn't ... I guess it matters to a lot of people, but it shouldn't matter as much as it does, you know? Because there are a lot of Christian bands out there that are, like, darker and angrier than most like real, Satanic heavy metal, black metal bands, you know? Maybe not Norwegian black metal bands, but like, there's a lot of just dark, blood ... just like the cool thing in the scene. It translates over to these other bands that aren't necessarily... What makes some Christian and what makes some secular, you know? I mean, it's the same. I might say (bleep) in a song, you know, but they're talking about killing their girlfriend, you know, like, what? It's

are listening to these days, because every band has this mixed sound. Throughout the country, it's just every band kind of has this sound. I don't know if it's because the crowds are younger, or what. I don't know. Maybe we're getting older and we can pinpoint it more, but definitely a strange occurrence.

How would you describe and explain your music's evolution from the first album to the dirty, heavy, raw sound you have now?

I think we've always been trying to make rock records. I know that there has been an evolution, but I think that it's kind of the way that bands work from record to record. I think each situation was different. We were either going into a recording studio for the first time ever, or coming off being on the road for the good part of two years, and going back into the studio right after being on the road for so long. I think all those things kinda weigh into it. I see a natural progression in our band. When I listen to things that we did in high school to now, I can still see that musical part of us from back then in our music now. But I don't know if just a fan would be able to notice that. I'm completely biased, 'cause I'm the band and I can't really hear our music with a first-time ear, you know? But I do think that we've kind of stayed true to why we started writing rock and roll in

think, uh, I don't know. I think that just comes out of the way that you learn how to raise that child that you have, you know? I mean, I haven't been in that situation yet, so I don't know what happens during the nine months of my partner being pregnant to the first year of having a small, fragile, little ball of blood, totin' it around. I'm sure that I would change a great deal within that year or two years' time, so I mean, I couldn't very well answer that question and know that that would be my, you know, to go on record. I don't think this is, but I would probably say, "Hey kid, don't drink," or "Don't drink until you're 21." But that's just a guy without a child talking right now... I think that's like asking me how I would best say something in Chinese. (laughs) I'm just not gonna be able to tell you that.

Well the next question might even be more uncomfortable than the religious question, and because like if you were asking me the same question about my magazine, and you know, it wasn't just me and you but it was like an interview and the public could be reading this, I could get very uncomfortable. But so, answer this question according to your comfort level, but please, according to your comfort level, share as many details as possible because I

"I kind of stopped asking myself that question, because I never really had the answer to it."

just weird. I don't get it. But I don't get a lot of things in music these days, so I try not to analyze it. I just kind of giggle.

What are the advantages and disadvantages of playing with bands that have a similar sound to yours, versus playing with bands that sound vastly different?

I don't know if there are any advantages to playing with bands like that, other than like fan appeasement. I think that I would much rather play a show with a bunch of bands that sound completely different than us. I think a lot of times, too, that we get lumped into this sound that we're not. I mean, we're playing with bands that people think that we might line up well with, and when it actually comes time for us to take the stage, it's like, "Well, that doesn't really fit, like they're not like these other bands." And I think that's also something that came out of us being lumped into the Solid State crowd. I mean, no offense to that crowd or those bands, but I just don't think that we ever were a good fit with... We don't fit into the metalcore scene. I know that we're lumped in because it's hard to kind of explain what type of band that we are, but we're just not, we're not a metalcore band, you know? We're not really fitting in with the "da da da dum, da da da dum, da da da dum" thing, you know? So I'm sure there are advantages other than just the fact that all the fans would be happy if the show is packaged this way. But personally, for the musicians it's better to have a variety. Look at the Monterey Pop Festival, it was Otis Redding, Jimi Hendrix and Janis Joplin. I think that back in the 70s, shows were just like that during the day of huge festivals. It was so different and so eclectic. I think that's kind of what music is missing. I mean, this last little run we just did, like every single band, with the exception of a few, there were some that we enjoyed but most of the bands were just the same and you kinda get a feeling for what all the kids

the first place and I think that our music hasn't changed. I mean, it's changed drastically, but I think it's been a good progression. I don't think it's been like, "Whoa, they're switching it up super hard this time." And I think that this new record kind of speaks for itself as far as the way that we wanted it to sound. I think it sounds just like that, I think it has a lot of our live aspects in it and a lot of our studio aspects in it and I think that it all kind of just melds together very nicely.

What are some of the most interesting reactions you've ever received due to your looks and stuff?

Due to our looks? I don't know if we've ever gotten... I mean, there's always those people right when you open the bathroom door at a truck stop. They're just like, "Whoa!" (laughs) But, other than that, I guess you could pretty much gather from looking at us that we're in a rock and roll band. Sometimes you're discriminated against to an extent by authority figures, just because they think that you're gonna be, that you're gonna question them. But nothing real, I mean, we're nice dudes. We're Southern boys. We've been raised with manners, so we're not gonna like spit at you if you're on our bad side. We just kinda try to be nice guys, and I think there's nothing wrong with that. Maybe we all have tattoos and look crazy, but that's just from being in the lifestyle that we've been in for years now and the hair just kind of comes from staying on the road for months.

If you were explaining to a son how to handle moderation with alcohol, how would you train him to learn when to say when?

Oh man, I don't wanna ask myself that question. I don't even know when to say when! (laughs) To a son? I mean, if I ever have to come down that road where I have a child, I'd like to think that I had slowed down my "live fast, die young" lifestyle. But I

think it could be very educational, but how are you guys as a band making money right now?

As a band, we would just play shows. Personally, when we're home, we all have our jobs to one extent or the other. Unless you're touring, man, you don't make money. Unless you have a really good record deal. But, even then, everybody else has to get paid before you do, you know? Steve still pops popcorn; Adam was working at rolling burritos at a really famous burrito place here in town; I do production work; Matt's done his things. We all kinda have our own lives separate from the band that we have to pay our cell phone bills and our rent and whatnot. But when it comes to the band making money ... I mean, other than the obvious things of, like, maybe the three t-shirts you sell online a month, which still doesn't really come to our pockets, we play shows and when we're on the road we get paid, we make money. Other than that, we're not. If we sit at home for a year, we don't make money on the band.

Wow. I know sometimes when you do an interview, and like a new album, sometimes you might have something in your mind, "Hey, I want to get this point across in every interview." So, is there anything else you want to say, comment on, or some point you want to get across we haven't talked about?

Nah, just come see us at the shows, you know? Keep an eye out for us. We'll be around. Buy the record June 23 – *It Hates You*. 'Bout it.

Cool man, well thanks for your time dude.

Right on. Thanks, dude.





The way I see it

Chris Wighaman

I used to live in England and they have a word they use much like the word 'aloha.' It's 'cheers.' It is used as hello, how are you, thank you, you're welcome, hooray and your car is blocking my driveway. Here's the problem, unless you have a British accent, you sound like a total doof using the word. I would go to the store and literally have to fake an accent as I bought groceries. Here is an accurate transcript of what would be said:

Cashier [as I walk up]: Cheers

Me [muffled, fake accent]: Cheers

Cashier [as I hand them my items to purchase]: Cheers

Me [as they accept said item]: Cheers

Cashier: That will be 5 quid. [quid is another word you have to have the accent to say]

Cashier [as I hand the card to them]: Cheers

Me [as I accept the card back]: Cheers

Cashier [as they hand the bag of groceries to me]: Cheers

Me [as I accept them]: Cheers

Back home in America we have just as broad of greetings: "Hey." "Howzit goin'?" "Howdy." "Whadup?" "... [insert 'head nod' here] ..." "Hola." We greet each other with these words, and they mean nothing and everything all at once.

There is a greeting used in Jewish culture and is found all over the Bible. The word is Shalom. Shalom in its most general definition means 'peace.' So basically the Israelites were the first hippies greeting each other with the wish of peace. The interesting thing is the Hebrew word for peace is more than simply the absence of conflict. The root verb the word originates from means completeness or fullness. When someone greets another with the word 'shalom,' they are pronouncing both an absence of conflict as well as sense of completeness in that person's life. This basic greeting begins a conversation with the heartfelt hope for the best in someone's life. It's so positive it's almost ridiculous.

If you were to take one day and listen to the way people talk to each other, I think you would be astounded by the negativity. We greet one another with meaningless words and proceed to speak in such negative ways it really is not a mystery as to why there is such a lack of peace in our lives. What if you began each conversation with the attitude 'I wish you peace, not conflict and I hope your life is complete?' With that attitude we might find ourselves bringing more peace to the world around us.

Devotions

with Greg Tucker

"Know that I am God."

—Psalm 46:10

Everybody likes a joke. It's true – through the years I've written hundreds of articles on fascinating subjects like estate planning and oral hygiene, and the stories with humor are always the ones best received.

These are the kinds of jokes that make me laugh:

- Why did Rome close the Colosseum? (Because lions were eating up the prophets.)
- Did you hear about the mechanic who was addicted to brake fluid? (He said there was no problem; he could stop any time.)
- Is it true a bear won't eat a man with a flashlight? (Depends on how fast he carries the flashlight.)
- What do you call a gorgeous woman on the arm of a trombone player? (A tattoo.)

Sometimes I wish the Bible had humor. I mean, if you and I are made in God's image and we appreciate laughing, then certainly our Maker does. I believe that – I just wish Scripture proved it.

Maybe it's that we don't get God's brand of humor. After all, He's the One who created the giraffe and the aardvark. And it was His Son who kept giving nicknames to people – that's sort of a fun habit, I think. (He dubbed Peter "The Rock," and James and John "Sons of Thunder.") And who doesn't appreciate the humor of Balaam's talking donkey? God allowed the animal to turn to his owner and actually say, "Come on, boss. Take it easy with the whip, will you?" (Numbers 22:21-30)

So, Scripture does have its lighter points. But it also says there's something – one thing in particular – that even gets God going. What is it, you ask? What could possibly cause the Creator of heaven and earth to slap His knee and shake His head in uproarious laughter? It's ironic, really... Psalm 37:13 says God laughs at people who think He's a joke. Ouch! It seems the One Who made humor always gets the last laugh.

[Greg Tucker lives in your computer at HopeCCA.com ...

Also, be sure to come by the HM Magazine booth and say Hi to Greg at the Revelation Generation Festival on Labor Day weekend in New Jersey]

The Christian & Art

WITH KEMPER CRABB

The Disconnect: Why Evangelicals Make Bad Art (Part the Seventeenth)

In previous installments, we've explored the question of why a millions-strong Evangelical Church has failed so signally to produce much quality art of any sort, and have seen that this is largely due to a limited or distorted view of the Bible (or of a simple failure to act or consider the implications of what is known from it), despite the fact that Scripture instructs believers in "every good work" (2 Tim. 3:16-17), which includes the making of art.

We've seen some of the destructive implications of shallow or distorted views of the Doctrines of Creation and Eschatology. To misunderstand the implications of God's Creation of the world is to ultimately devalue the material world as the arena (and plastic material) of spirituality in history. To misunderstand Biblical Eschatology (the Doctrine of what God is shaping history toward, and of what His Purposes are to accomplish within [and at the end of] time) leads inexorably to a pessimism concerning history and its value, and to seeing time as the captive of Satan, and thus as only something to be escaped from, rather than as something to be fulfilled and redeemed.

We turned then to a consideration of the artistic deformations wrought by a sub-Biblical perspective on the Doctrine of the Holy Trinity, seeing that a rejection or misunderstanding of the Three Persons of the One God destroys the possibility of any theological justification of seeing symbols as both carrying multiple meanings simultaneously and unifying those meanings.

We also saw that the denigration of the Mystery of the Trinity results in a minimization of the reflected mystery in man who is made in the Image of God, reducing men to simplistic machines subject to quick-fix techniques.

We saw as well that the Balance of Unity and Diversity, the One-and-Many Aspect of the Triune God, is the answer to the question every artist faces: which is more important, the artist's interior vision or the perception of the audience? We saw the answer in the balance of the unity of the artist's vision with the diversity of the sundry perceptions of the audience, just as God's Unity and Diversity in Balance is intended to be reflected in all of Creation.

A failure to see the Diversity Which defines the Triune God as much as His Unity leads to a view of man and the world which flattens both, reducing humanity to a uni-dimensional construct made for only one mode of being, rather than the nuanced, complex, multi-orbed Reality God has prepared for

mankind to reflect God within.

Some years ago, I wrote a song for a popular Christian artist depicting the experience of a Christian witnessing a Move of God on the people surrounding him, and who cried out to God to include him in that Move. The song never disclosed whether or not God included the song's narrator in His Move among the people being observed. Though the artist and his producer loved the song, and wanted to use it for the artist's new recording, I received a call from the artist's label's A&R department, asking me to give the song a "happy ending," by which they meant a resolution wherein the song's protagonist shared in the Move of God.

Though they recognized that virtually every Christian has a similar experience, and that sometimes God includes individuals in particular Moves He's doing and sometimes He doesn't, and though I argued that the open-endedness of the song matched the nuanced experience of most Christians, they preferred to promote an unrealistic picture of life (Christian radio wouldn't support such an open-ended song, they told me). I refused to change my song to a unitarian, over-simplified, feel-good farce, and it was dropped from the project at the label's insistence.

Scripture is replete with various literary expressions revealing the vast range of God's Attributes and mankind's varied experience of those Attributes. The Bible contains history, parable, lamentation, encomium, symbolic apocalyptic, proverbs, psalms of victory, repentance, malediction and mourning. These varied forms with their variegated and multi-hued expressions of God's Revelation and man's experience of that Revelation are apropos to the Complex Triunity of the Living God and His Created Image-bearer, mankind.

Let us not seek to artificially restrict our artistic representations of that experience in such a way that we misrepresent the fact that fallen man experiences life with struggle and the taint of the Curse, lest we end up communicating a half-truth to those who encounter our art, and subsequently see God and man as something other than what they truly are. Any view of God which dumbs down His Complexity of Persons results in a view of God, mankind, and the rest of the world, which is overly simplistic and an assault on God's Revelation in Reality.

[kempercraab.net]

14th STUDIO ALBUM

MORIFIXATION

The evil addiction destroying machine



MICK JELINIC
GUITAR

STEVE ROWE
BASS GUITAR
& VOCALS

ADAM ZAFFARESE
DRUMS



Available Now On Deluxe Digi Pak CD
through Rowe Productions



www.roweproductions.com

You Rise, You Fall, Your'e Down, Then You Rise Again.
What Don't Kill Ya Make Ya More Strong.
Metallica- Broken, Beat & Scarred.

PICK OF THE LITTER

☆ The Listening

The word "enigmatic" doesn't even begin to describe this band. To say "Sounds like The Killers if they were a worship band," or to tag the band as "atmospheric fusion rock" would make a mockery of justice, so let's start with some history. Frontman Gabriel Wilson started out in the late 90s with Rock 'n' Roll Worship Circus, an aptly named band with a stage-filling number of members that played old-style worship songs. Worship Circus had been signed to two Epic Records subsidiaries, won a Dove Award, took an album to as high as number 31 on the Billboard Top Contemporary Christian Albums chart and toured internationally. When the band's second major-label album disappointed, however, the band eventually broke up, leaving Wilson and three other former Worship Circus members free to form The Listening in 2004. Then the band disappeared. Fast-forward to 2009, and Wilson is the only charter member of The Listening currently with the band. Still, though, it's not terribly difficult to hear what Epic must have heard in him during his WVC days. The Listening's latest release, *Transmission 1*, takes listeners in four tracks from delivering in "The End" the most delightfully veiled story told since Radiohead's "Paranoid Android," to some of the most innovative, introspective Jesus music to come out in a long while. Look for the band's first full-length with its current lineup, *LMNOP*, later this year. One caveat, though: Ditch your expectations prior to your first listen – this band has made a living off of being hard to pin down. (Corey Erb)

thelistening.com

Paul Finley

The guitar accompaniment of Spoken Groove's Peter Nevland strikes out on his own with 15 tunes on *The Butterfly*. This Austin, TX guitarist plays some tight finger picking on his 6- and 12-string acoustic in a quiet, contemplative but ever skillful in an acoustic guitar brand of New Age music. (Doug Van Pelt)

paulfinleymusic.com

Abraham the Poor

In true Shakespearean form, singer/songwriter Josh Gaines wrote the haunting vocals of "The Muse" in iambic pentameter. *The Pumpkin Patch Cabin* EP is a varied collection of folksy, yet stylish songs that warrant a listen, folk fan or not. (CE)

myspace.com/abrahamthepoor

☆ Syrens

Arrhythmic metalcore reminiscent of The Chariot, rife with time signature changes and honest songwriting. If they snuck onto the *Scream The Prayer Tour*, nobody would notice a drop in quality – their sound is that tight. (CE)

myspace.com/syrenstx

Jonathan Hape

With a voice similar to The Appleseed Cast's Chris Crisci and an Anathallo-like smattering of underlying instruments, Jonathan Hape will make you stop and listen. (CE)

myspace.com/jonathanhape

Dreaming of Eden

This dynamic-sounding band does a nice job of writing overtly faith-based lyrics while avoiding sounding trite. Think a heavier reincarnation of Forever Changed. (CE)

dreamingofeden.com

Jets Under Fire

If you can get through an entire song's worth of Jets Under Fire's catchy, mellow alternative Brit-pop rock without tapping your foot, props to you. We couldn't. (CE)

jetsunderfire.com

Pastor Brad

If Pastor Brad isn't the world's first shredding pastor, he at least holds the title of "Shredding Pastor Who Will Most Make You Think Judas Priest Converted." He's kind of your Clark Kent type: Looks like a middle-aged white guy, but don't get it twisted – he will get all holy on your ears if you make fun of his polo. Catch him at Cornerstone. (CE)

guitarjams.net

☆ Hazel and Vine

Any band that can conjure up memories of *Destination: Beautiful* era Mae should find its way into your summer rotation. Hazel and Vine offers up some pop-rock gems perfect for those long August nights. (CE)

myspace.com/hazelandvine

☆ Mother | Father

Sophisticated, soulful ambient rock that won't get old after a few listens. Mother|Father is very Killers-esque in its production and drab vocal delivery. (CE)

myspace.com/thisismotherfather

The Fallen

This Pennsylvania-based melodic rock band juxtaposes some energetic, snapping rhythms with soothing guy and girl vocals (of Mark Bolger and Audra McLaughlin) for a cool mix. Imagine a darker Paramore playing a set of slower Linkin Park tunes without as many keys. (DV)

thefallensite.com

for today

THE NEW ALBUM
"PORTRAITS" IN STORES NOW!

Sleeping Giant

THE NEW ALBUM
"SONS OF THUNDER" IN STORES JUNE 23RD
PRE-ORDER OPTIONS AVAILABLE AT FACEDOWNRECORDS.COM

HANDS CREATOR

IN STORES JULY 21
PRE-ORDER OPTIONS AVAILABLE AT FACEDOWNRECORDS.COM

Hot Topic

Hastings

iTunes

www.facedownrecords.com

FACEDOWN
RECORDS

DECLARATION OF INDEPENDENT



THIS ISSUE'S DECLARATION OF INDEPENDENTS IS LIKE A GOOD OLE' TEXAS PARTY, AS TODD MEADOR (WHO PLAYS BASS FOR ONE OF THIS ISSUE'S "PICK OF THE LITTER" BANDS, JETS UNDER FIRE, AS WELL KEEPING THE LOW END IN TOBY WALTERS BAND) TURNS THE SPOTLIGHT ON SOME OF HIS DESERVING PEERS.

<<Jets Under Fire myspace.com/jetsunderfire

Each of these bands/musicians have become good friends of mine over time and I am truly blessed to know them. Living in Austin, Texas allows me to see and meet some incredible musicians with unbelievable talent... and these are my favorites. I believe all of them reflect God's love in their own special way.

The Rocketboys>>

The Rocketboys just recently made Austin their home and I'm extremely happy they did. These guys put on an amazing show and I always feel like I'm floating after I see them play. You may know them as Homer Hiccolm & The Rocketboys, but they recently dropped the Homer. The guys are in the studio right now working on their first full-length CD. Be sure to catch them live at Cornerstone Festival this summer. rocketboyband.com | therocketboys@gmail.com



Quiet Company>>

I actually met lead singer Taylor Muse at a show we played with the Rocketboys. We became instant friends, and I've been a fan of their music ever since. The guys recently released their new CD, *Everyone You Love Will Be Happy Soon*, to a near sold-out crowd at the Mohawk in Austin. Along with thought-provoking lyrics, the band has a cleverly placed hook in each song they write ... see if you can find it. quietcompanymusic.com | band@quietcompanymusic.com



The Soldier Thread>>

We've had the pleasure of sharing the stage with these dear friends numerous times, and each time we do, I'm simply amazed at how much they progress with each show. I'm a huge fan of ambient post-rock, and these guys are right up there with the best of them. Austin is drooling over their new release, *Shapes*, as proven by their sales numbers at Waterloo Records. They were #2 in sales last month, just one slot behind Willie Nelson ... but who wants to beat Willie? Check them out live, they're incredible. thesoldierthread.com



Sounds Under Radio>>

If you're into a more melodic hard rock vibe, my friends in SUR will give you your fill. *Entertainment Weekly* had this to say about them: "I don't know who these Sounds Under Radio folk are trying to fool, but that is a big-time rock 'n' roll band masquerading as some unsigned indie-emo whatsits." They put on a great live show and are touring on the back of their latest release, *Cinematica*, so check 'em out. soundsunderradio.com



Miranda Dodson>>

Miranda is one of my favorite human beings in the whole world. She has a true heart for the Lord and a voice like an angel that she uses every week to glorify Him. Her band is in the studio right now, so keep an eye out for her new record coming soon. You can find Miranda most Sundays leading worship at Austin City Life here in Austin. mirandatunes.com





Hands

BY MATT CONNER

A MySpace search for Hands, the latest addition to the Facedown family, renders too many bands of the same name. But Shane Ochsner hopes the Fargo band clears any confusion or competition with their upcoming album, *Creator*. Merging the ambient with hardcore, Hands creates a sound that Shane didn't quite believe was a fit on Facedown. But one listen reveals a promising band, no matter what genre you appreciate.

HM: What's the biggest challenge you're against right now in the studio?

Thematically, it's been tough. I have been doing vocals in bands for a long time now and with this one, I'm being pushed to try to talk about something a little different than normal. I always end up talking about forgiveness and mercy and a lot of things like that, because that's what I've basically experienced through the last 10 years of my life. It's hard for me to not write about that frequently, but I wanted to make this something a little different.

HM: So where do you go thematically?

I can't exactly pinpoint what the theme of the album is. Then again, with the title of *Creator*, we have a song like "The Heavens and The Earth," that touches on how I'm fascinated with creation. I can look at the ocean or the stars and feel this giant thumping in my heart. I'm just standing there in awe, wishing I was there to see it happen. So I'm trying more or less to touch on the wonder of Jesus

and the wonder of God and thinking what it would be like to watch all of that take place. Whether you look at the bark on the trees or the weird lines in our fingerprints, you can't help but be moved and think, 'Wow, You're so much bigger than anything this world has to offer.' But that's how I feel about this album and the music brings that out a little bit more.

HM: Are you guys doing anything musically that might be surprising?

Sometimes I wish we were a metal band, so I could just say that we sound like As I Lay Dying. [Laughs] But I can't do that. It's really hard to describe our music sometimes. It's very atmospheric and very big sounding. It definitely has its really heavy moving parts, but it also has these beautiful, chilled-out parts, too. I'm not 100% sure. It's just really progressive, atmospheric and heavy all at the same time.

HM: Is there ever a tension you feel between the elements?

No, our mindset has always just been that we'll do whatever we want to write and we're not going to place ourselves in some box or stick to this and that. We're just going to write whatever we want and what feels good at the time. We want to experiment with different things. If people like it, that's awesome. If they don't, then that's just being an artist and being in music. We're not out to score ourselves a bigger name or to get to this level or that level. We're just making music and it's music that we enjoy, hoping that it will inspire a few people here and there. Maybe they will feel the same that we do when we write it.

Following in the footsteps of their conceptual album *Dear Diary*, **FM Static** has teamed up with Youth Specialties to bring a free devotional guide to youth pastors. "This is something special that has never been done on one of our records before," shares **Trevor McNeven**. "This goes hand in hand with the story and the songs on the record. It's a more in-depth look at life's questions and makes the points made in the story more relatable and conversation based." The study takes 10 days for the youth group to complete, using one song per day from the album. Each teen will listen to one song per day followed by a corresponding verse given by their youth leader via Facebook, Twitter, phone or email.

Through Solace (from South Wales) has signed to Strike First Records.

Ronald of Orange (aka **Ronnie Martin**) has just released *Brush Away the Cobwebs* on Velvet Blue Music.

Dove Award winners of interest include: Rock Song: "Lost" by **Red** Rock Album: *Satisfied*, **DecembeRadio** Hip-Hop Song: "Do Yo Thang" by **KJ-52**; Hip-Hop Album: *Ordinary Dreamers*, **Group 1 Crew**; Long-Form Video: *Alive and Transported*, **tobyMac**.

Since January, **Mae** has raised over \$39,000 for humanitarian and charitable projects they're supporting with their three EPs.

Original guitarist **Greg Bishop** has rejoined **X-Sinner** after relocating back to the U.S. and will resume performing with the band.

A Skylit Drive's new full-length, *Adelphia*, released on June 9th.

Sleep For Sleepers posted a video for "Thieves & Bones" on YouTube.

House Of Heroes released *The Acoustic End EP*, featuring "New Moon," "Ghost," and a reworked version of "If."

Before There Was Rosalyn went into the studio w/ **Brian Hood & Dallas Taylor**.

HARDNEWS

Page fifty-five



Photo: Nathan Colquhoun

Driving On City Sidewalks

BY MATT CONNER

The oft-quoted phrase "music is the language of the soul" finds some of its evidence among today's greatest post-rock acts. Anyone familiar with the music (and especially the live show) of Sigur Ros or Explosions in the Sky knows the movement of emotions to epic highs and sorrowful lows via chord progressions and sonic builds and swells. There's a beauty of allowing the music to paint the canvas itself sans lyrics.

Hence the reason Barry Mielke and Darryl Silvestri create the music of *Driving on City Sidewalks*. The attraction for Mielke toward the musical ebbs and flows has always existed, but it wasn't until hearing Explosions' theme from *Friday Night Lights* that he realized the potential behind the genre. And it's from that discovery and his own heart that he composes *Driving's* music.

"The songs I'm writing are for me," explains Mielke. "If I like the message that I'm getting from it, then I will keep on going. Lyrics definitely have a point to steer the listener in a direction, much like a poem. And I think with music, you can convey happiness with the notes you're playing or

sadness in a minor key. People have been doing this for a long time, but it's now finding a different home in the post-rock movement. Classical music has been doing this for a long time, when you only have a violin playing some kind of minor chord structure. I think it's finding that new home in the post-rock movement."

Driving on City Sidewalks found themselves a home on up-and-coming indie label Count Your Lucky Stars. The ear of a friend in Empire! Empire! led to their signing and gave the Michigan duo a proper platform from which to grow, leading to a documentary soundtrack, the promise of an upcoming full-length and a potential fall tour.

"We were asked to do the soundtrack by a friend, Joe Manafo, for a movie he produced," says Mielke. "It's a documentary on evolving churches in Canada and church plants up here called One Size Fits All. That was huge. It was really cool to do that. He's a good friend of mine so there was no pressure behind it. It was mellow. Right now, we're also solidifying other members to play in the band so that the possibility of a full-on live show is becoming real by late summer or early fall. That's something I'm really looking forward to."

News bullets

The Chariot's new album, *Wars and Rumors of Wars*, was released on Tuesday, May 5th. They have also released a video for their song, "Daggers!"

For Today released their intense sophomore album, *Portraits*, on June 9.

Underoath will perform all summer long on the main stage of the *Vans Warped Tour*. They just finished their fourth international tour since last fall, and released the video for "Too Bright To See, Too Loud To Hear."

Everdown has announced that they are back and two new tracks will be on a local compilation CD to come out early summer.

War Of Ages is on the *10 For \$10 Summer Tour* with Poison The Well, Madball, Bane, Vision Of Disorder, Terror, Death Before Dishonor, Crime In Stereo, Trapped Under Ice, The Mongoloids, The Ghost Inside, This Is Hell, and Vision.

Sleeping Giant have posted a new song, titled "Gang Signs" from their upcoming sophomore album, *Sons Of Thunder* on their MySpace page.

Here I Come Falling is doing a reunion show as a fundraiser for Solace Venue Ministries in Joplin, MO, June 20.

Sonseed, the band that brought us the is-it-a-joke-or-real "Jesus Is A Friend Of Mine," has announced that they will be releasing an EP on Arena Rock Recording Company on August 4th.

Indie dance band **Abandon Kansas** is hitting the studio in Franklin, TN this month to record a new EP. They will be spreading the heat in June and July, as they are hitting the road with **Far-Less**, following a tour with **Sleep For Sleepers** and **Hazel and Vine**.

Underneath The Gun has announced the unfortunate dissolution of the band. Due to growing health concerns from singer **Harrison DeGrote**, which prevents him from touring, the band has been forced to part ways.

HM

Letters to the Editor

EDITOR/PUBLISHER Doug Van Pelt
OFFICE MANAGER Charlotta Van Pelt
MKTG & ADS Doug Van Pelt
INTERN Corey Erb

CONTR EDITORS Kemper Crabb,
 Jamie Lee Rake, Greg Tucker,
 Chris Wighamam

CONTRIBUTORS Chris Beck, Matt Conner,
 Dan Frazier, Chris Gatto,
 Loyd Harp, Kern County Kid,
 Levi Macallister, Dan MacIntosh,
 Jeff McCormack, Brian Quincy
 Newcomb, Adam P. Newton,
 Chad Olson, Jamie Lee Rake,
 Mark Salomon, Andrew Schwab,
 Dr. Tony Shore, David Staggs,
 Darren Tindell

DESIGN HELP Brian Behm, David Staggs
COVER PHOTO Justin Reich

PROOFREADERS Kevan Lee, Levi Macallister,
 Valerie Maier, Carolyn Van Pelt

SCRIPTURE "Therefore, my dear brothers,
 stand firm. Let nothing move you.
 Always give yourselves fully to the
 work of the Lord, because you
 know that your labor in the Lord is
 not in vain." (1 Corinthians 15:58)

MAILING ADDRESS PO Box 367
 Hutto TX 78634

CUSTOMER SERVICE 877.897.0368
 service@hmmag.com
FAX 512.535.1827

EDITORIAL dvanpelt@hmmag.com
MARKETING & ADS advertising@hmmag.com
 512.989.7309

SUBSCRIPTIONS U.S.A. – \$18, Canada/Mexico – \$23,
 (PRINT) Overseas – \$28
(DIGITAL / ONLINE) Everywhere – \$6

IF YOU MOVE Please send us your new address,
 or you'll likely miss issues from
 your subscription. Send an email to
 service@hmmag.com

WRITE US Letters/email must include full
 name. All submissions become
 property of HM Magazine, and may
 be edited/condensed.

SEND TO Letters 2 Ed, POB 367, Hutto, TX
 78634 | letters@hmmag.com

HM Magazine is dependently
 owned and operated (Psalm 62)

Printed in the U.S.

FUELED BY



HM Magazine (ISSN 1066-6923) is published bi-monthly
 for \$18 per year by HM, 1660 CR 424, Taylor, TX 76574.
 Periodicals Postage Paid at Taylor, Texas
 and at additional mailing office.

POSTMASTER: Send address changes to:
 HM, PO Box 367, Hutto TX 78634-0367
 All contents copyright © 2009. HM contents may not be
 reproduced in any manner, either whole or in part, without
 prior written permission. For retail distribution, please call
 Ingram Distributors (800) 627-6247



HIT US WITH YOUR BEST SHOTS!

For your consideration: August Burns Red, Worship at Full Volume. Hope you like the pic (see above). I also have another suggestion: Have a local show page, where readers can submit pics and concert reviews from their hometowns. I live in Billings, MT – not exactly the center of the world – but have seen August Burns Red, As I Lay Dying, Disciple, Anberlin, MxPx, Kutless, Newsboys, Sanctus Real and a bunch of others I can't even remember in the last year. I just think it would be cool to see what people off the beaten path are seeing in their local clubs and halls.

–Reese Stephan, Billings, MT

Ed – Thanks for the photo and the idea. I'll mess around with this and explore the possibility of one of our Worship at Full Volume shirts or something.

FORTODAY

I picked up a copy of the latest HM a couple days ago, and just wanted to thank you for the awesome article you wrote! I appreciate you being willing to include a number of very forthright, unapologetic declarations of God's greatness. It's definitely exciting, and I'm praying that people are challenged and encouraged by it! Keep it up, brother!

–Mattie Montgomery, via internet

Ed – It's an honor to include your band in the mag, Mattie. Thank you.

SHINY TOY GUNS IN HM?

I guess I could handle RJA and U2, but I mean now it's just getting sad. Shiny Toy Guns says (bleep) right on the opening track of *Season of Poison*, which was reviewed in HM.

–Gabe Reasoner, via internet

Ed – Check out "What Shiny Toy Guns Says" in Issue #130 and HM Podcast Episode 13. Plus, the band is playing Cornerstone this year.

ZAO CONTROVERSY

I don't think it (the Zao cover story) was a bad article at all. Remember, this is Schwab doing the interview. The outcome is through the Schwab lens. Let us look at some info Andrew shared back in the *Truthless Heroes* era. If you read their now-defunct forum and A.S.'s books he constantly alluded to the fact that not every band posing as "Christian" lives it off stage. You see a lot on the road. He noted that people superimpose what they want onto the artists, making them in THEIR own image, making them safe, acceptable. This leads to all kinds of weirdness and stomach-turning encounters. Then there are the fans who spoke to P86, relating all kinds of abuse at the hands of clergy, pastor-fathers, etc. Schwab always preached that we cannot assume anything. We have to be "awake?" and make sure we know what we know and why we know it. Once you start messing with a Schwab piece, it is no longer a Schwab work. It is like adding mustard to a fine pizza. Andrew's interviews are never "in your face." He teases out a piece of intestine through a small incision on the abdomen. By reading, you see what is meant without the need for guts splattered all over. What, exactly, would you want to have brought out in the article? Based on conversations with their manager and friend, I know that Zao is not a ministry band. One member is a "Christian" and names Jesus as Lord (see humble liner note). The others do not identify themselves with Christ and I believe there is more to it than "Jesus is not Lord, ain't no hell or heaven." While I am convinced, as best I can be, that Christ is THE way, these Zao guys are still seeking what is Truth. I bet that Christians have turned them off to Christ in some way. Forcing them (Zao) to answer a "litmus test" will not be beneficial to readers or band members. While I have no problem asking straight-up questions, especially to a band that was IN the Christian scene, we may not like the answers! Honesty is the currency of the day.

–The Voice, via HM Message Boards

Ed – Thanks for the well-thought-out reply. This is the sort of discussion I appreciate seeing at the HM message group, which is why I started that thread on this story. It seemed a good opportunity for a healthy discussion to ensue.

NEW SHIRTS RULE!

The new shirts look awesome! I'll probably get one soon. Next batch, I'd slap the HM logo on the sleeve or at the base of the t-shirt or something, so you get a little more branding out of it. If I hadn't been looking for HM, I probably wouldn't have noticed that was what the shirt was about.

–Ed Ryan, via internet



FAZESHIFT

Album: *The Everyday Broken Heart EP*

Release Date: Fall, 2008

Members: Joey Bolognone, vocals/guitar/keys; Josh Salvage, drums/vocals; John Paul McLaughlin, guitar/vocals; Alec Gilfillan, bass

RIYL: Mae, Relient K, The Postal Service

myspace.com/fazeshift

Without these 3 albums, we would not exist as a band:

"The Beautiful Letdown by Switchfoot; Live at Folsom Prison by Johnny Cash; and Catch for Us the Foxes by mewwithoutYou."

One belief, conviction, idea or passion possibly deposited inside you or given by God?

"Compassion for people. We have a desire to help others see their own value, and to encourage them to change their lives and circumstances for the better, whether through our music, our friendship or our prayers."

If given a chance to perform for most of the televised world, which song would you play? Why?

"The Ghost of my Good Side." It's a song about a person who loses sight of who they were. They've become self absorbed and forgotten the importance of grace, and in doing so, damaged those closest to them. The song points out the importance of attempting to become that selfless person once again, restoring what was lost."

On the ultimate tour package:

"The tour would consist of Switchfoot, Relient K, The Starting Line and, of course, Fazeshift."

INTERVIEW: DOUG VAN PELT

DEWEY LYBECKER

MYSACE.COM/DEWEYLYBECKER

DEWEYLYBECKER.COM

For fans of switchfoot, jimmy eat world, and third eye blind

DEWEY LYBECKER
as the sun casts a falling shadow

as the sun casts a falling shadow

available now on itunes

SCREAM THE PRAYER

SUMMERTOURSURVIVALGUIDE

SURVIVAL TIPS:

- Monster Energy Drink has a combustion tolerance of 117 degrees. If you're outdoors at the Tempe, AZ show on July 8th, for instance, you might see cans of this stuff spontaneously explode. Watch out.
- Don't get on a microphone and say anything disparaging about God if Zakk Wylde is anywhere within earshot. He'll turn tables over on his way to your throat, and then he'll put both hands around it if you can't run fast enough.
- If you're in the front row of a Taking Back Sunday show, filming lead vocalist Adam Lazzara, and he tells you off-mic, "Get that camera out of my face!" and you keep filming, and he says, "I'm serious," pull back. Let your camera live to record another show.
- Drink lots of water. It doesn't taste as good as soda or energy drinks, but your body actually needs H₂O and will suffer without it when expending energy under a hot sun. That stuff coming out of your pores is a natural reaction to your body overheating. It's called sweat and it's cooling your body (and draining your body's supply of water ... so refill it, regularly).
- If you'd like to help out any travelling bands in a practical way or you're in a band that needs a place to stay, check out betterthanthevan.com. It's a resource that connects willing hosts with touring musicians that can't afford a hotel room.

BE SURE TO CHECK OUT THESE BANDS:



Agraceful

Has their own positive warning for those attending the *Scream The Prayer Tour*. "Be ready to witness the power of God! With bands like For Today and Sleeping Giant on the tour, we are bound to all witness the power of God first hand." Chris Roetter, the vocalist for Agraceful, hopes you can see their set, but has a priority recommendation: Sleeping Giant. "We did the *Scream the Prayer Tour* last year with them and watching them every day brought tears to my eyes. God has his hand on that band and watching them play, shows it."



The Chariot

Josh Scogin hopes you can catch all of The Chariot's set, but if you have to go to the bathroom or something and miss some songs, he most recommends "any of the new songs would be fun, since they are absolutely fresh to us and quite spicy." His number one survival tip is: "Keep both eyes open." As per other bands not to miss, he reports: "I hear good things about Oh, Sleeper." When approached about this tour, seeing "the lineup of good bands (made them) really get behind it and want to do it."



Gwen Stacy

"The most important part of our set for myself," explains bassist/vocalist Brent Schindler, "is from between the fourth and

fifth song and the end of the set when we talk about what we believe. It's awesome, because we get to share our hearts with people for a few seconds, hoping that someone in the crowd will get what we're trying to say. We really do love the people that come to the shows and stay to watch us, and we believe something and someone bigger loves them, too. Then we get to play the two songs that most people are stoked on ... always fun." Brent recommends getting plenty of sleep the night before and "bring your mosh. It's going to be a long day." He also recommends a few bands as must-sees on this tour: "Oh, Sleeper, Project 86 (because it's Project 86), Sleeping Giant (crazy spiritual), The Chariot (just crazy), and the classic Haste the Day, of course. Every band on this tour I think is going to bring their own cool element."



Oh, Sleeper

"We're all pretty excited to play new songs from our upcoming record, *Son Of The Morning*," reports bassist Lucas Starr. "I'm

anxious to see and hear people's reaction towards the new stuff." As far as survival tips, the band's first reaction was fear: "Survival tip??? I hope kids aren't going to be dying at these shows. But I'd have to recommend wearing ear plugs. Don't follow my lead or you'll be deaf by the time you're 25." As per other bands to recommend, Oh, Sleeper keeps with the nocturnal theme and recommends Sleeping Giant. "The rumor is, they put on a show that you won't wanna miss."

SCREAM THE PRAYER TOUR DATES:

Jun 26	2:00P	Headliners Music Hall Louisville, KY	Jul 10	5:30P	Soma San Diego, CA	Jul 24	4P	White Rabbit San Antonio, TX
Jun 27	3:00P	The Eagle Theater Pontiac, MI	Jul 11	2:30P	Club Retro Orangevale, CA	Jul 25	3P	The Max Dallas, TX
Jun 28	3:00P	Xtreme Wheels Buffalo, NY	Jul 12	2:30P	New Oasis Reno, NV	Jul 26	3P	The Village Little Rock, AR
Jun 29	2:00P	The Chance Poughkeepsie, NY	Jul 13	3:00P	The Great Salt Air Salt Lake City, UT	Jul 28	3P	The Attic Dayton, OH
Jun 30	4:00P	Crocodile Rock Allentown, PA	Jul 14	3:30P	Cervantes Denver, CO	Jul 29	3P	The Opera House Toronto, ONT
Jul 1-3	12:00P	Cornerstone Festival Bushnell, IL	Jul 16	10:00A	Sonshine Festival Willmar, MN	Jul 30	2P	La Tulipe Montreal, ONT
Jul 4	2:30P	Emerson Theatre Indianapolis, IN	Jul 17	2:30P	The Pearl Room Mokena, IL	Jul 31	6P	The Blender Theatre at Gramercy New York, NY
Jul 5	3:00P	Fubar St. Louis, MO	Jul 18	3:00P	Rockettown Nashville, TN	Aug 1	12P	Soul Fest 2009 Gilford, NH
Jul 6	3:00P	Flytrap Tulsa, OK	Jul 19	2:00P	Lincoln Theatre Raleigh, NC	Aug 2	3P	Sonar Baltimore, MD
Jul 7	3:00P	First Family Church Albuquerque, NM	Jul 20	3:00P	The 7 Venue Douglasville, GA			
Jul 8	3:00P	Marquee Theatre Tempe, AZ	Jul 21	3:00P	Murray Hill Theatre Jacksonville, FL			
Jul 9	2:00P	The Glasshouse Pomona, CA	Jul 23	3:00P	Java Jazz Houston, TX			

for info: myspace.com/screamtheprayer

RYOT

ENTERTAINMENT GROUP

BC blue
chowder.com

CARVIN
Pro Sound • Guitars

GRN GRASSROOTS
NETWORK
WWW.GRNETWORK.NET

Traa from P.O.D. founded Ryot Entertainment Group, a Full Service Artist Development company.

Ryot Entertainment Group specializes in: Production, Management, Grass roots promotions, Street Team/Fan Based Development, Image development, Song arrangement, Band and artist infrastructure, Internet and New Media Campaigns, Tour and Booking Assistance, Creative Marketing, and Consulting in all areas of music.

VISIT Traa at WWW.RYOTENTERTAINMENT.COM or
WWW.MYSPACE.COM/RYOTPHOENIX

This Summer:

TRAA'S BOOK IS DUE OUT JUNE 30, 2009

TRAA IS RELEASING A BOOK ABOUT HIS EXPERIENCE WITH P.O.D. AND GIVES SOME TIPS ON HOW TO MAKE IT IN THE MUSIC BUSINESS.

PRE-ORDER IT AT: WWW.RYOTENTERTAINMENT.COM
THERE WILL BE A BOOK SIGNING AT CORNERSTONE.

JOIN TRAA AT CORNERSTONE:

AS HE HOSTS 3 STAGES: REIGNITE JUNE 30 AND BLUECHOWDER CAFE JULY 1-4.



Traa from P.O.D.



REIGNITE

A Day of Music, Charity
& Artist Development



RACHEL'S CHALLENGE

Bring awareness to two charities:
Invisible Children & Rachel's Challenge

"One of the top 5 Festivals of 2009, worth planning a vacation around" - Relevant Magazine

PURPLE DOOR TWO THOUSAND NINE

AUGUST 14 & 15 | SKI ROUNDTOP | LEWISBERRY, PA

FEATURING:

Anberlin • Family Force 5 • mewwithoutYou
Disciple • Project 86 • Pillar • Lecrae
Fireflight • Seabird • Bradley Hathaway
Nevertheless • House of Heroes • The Showdown
War of Ages • Spoken • Run Kid Run • Deas Vail
Shawn McDonald • John Mark McMillan • Reilly
Texas in July • Becoming the Archetype • B.Reith
I Am Terrified • Children 18:3 • Capital Lights
Chasen • R-Swift • Every Day Process
Esterlyn • Rainchildren • and more

SPEAKERS/SEMINARS:

Eric Samuel Timm • Renee Yohe • Lecrae
Andrew Schwab (Project 86) • Kevin Young (Disciple)
Bryan Kemper • Everyday Process

*** ARTISTS & SPEAKERS SUBJECT TO CHANGE WITHOUT NOTICE

FOR THE MOST RECENT LINEUP & UPDATES,
VISIT PURPLEDOOR.COM

MORE BANDS! CHEAPER TICKETS!!

- Lower Priced Tickets
- More Bands
- All 3 Stages will run Friday Night
- Larger skatepark open both Friday & Saturday
- Sandy Cove Youth Leader Lounge
with seminars, & lite refreshments during the festival
- "The Forum"
a venue for seminars including seminars from performing artists
- Reduced hotel rates for festival attendees at select hotels

HM

Warehouse
FESTIVAL - 2009

KID
ROCK

STAND TRUE
...Cape national pro-life...

MESSIAH
COLLEGE

Compassion
Project team

Sandy Cove
concert

MYSpace.com/PURPLEDOORFESTIVAL

CREATION 09

CREATION NORTHEAST • JUNE 24 - 27 • AGAPE FARM • MT. UNION, PA

CREATION NORTHWEST • JULY 22 - 25 • GORGE AMPHITHEATER • GEORGE, WA



WWW.CREATIONFEST.COM • 800-327-6921

FUN & AFFORDABLE FOR THE WHOLE FAMILY OR CHURCH GROUP • PAYMENT PLANS NOW AVAILABLE

VIDEOROCKET

LIBERTY
UNIVERSITY

Compassion
A Joyous Calling

INTEGRITY
MUSIC

iTickets.com
AMERICAN EVENT TICKETS AND INFORMATION

Air1
AUDIO

K-LOVE

CREATION FESTIVAL THE TOUR

6 artists

1 speaker

20 free songs on iTunes

1 low price



with special guests

B. Reith, FM Static and This Beautiful Republic



COMING FALL 2009 • WWW.CREATIONFESTTOUR.COM

Compassion
A Joyous Calling

PRS
GUITARS

provident
CASH GROUP

KIDZ
BOP

interline

bec
recordings

Apple iTunes

iTickets.com

TOON
& YOU

youth
specialties

forefront

VIDEOROCKET

INRI CLOTHING | MERCH CONNECTION | DOOMROCKET CLOTHING | AND HM MAGAZINE

SCREAM THE PRAYER

PRESENT:

2009

HASTE THE DAY

THE
CHARIOT

Sleeping
Giant

PROJECT 86

Oh Sleeper

GWEN STACY

AGRACEFUL

Black
Hoodlum

CALL FOR
PURGING

CORPUS
CHRISTI

AND WITH SPECIAL GUESTS TO BE ANNOUNCED.

TICKETS AND INFO : SCREAMTHEPRAYER.COM : MYSPACE.COM/SCREAM THE PRAYER

BROUGHT TO YOU BY: **INRI**
clothing

MERCH CONNECTION doomrocketclothing.com

HM
The Hard Music Magazine

DORSIA
CUSTOM DRUM CO.

solidstate

FACEDOWN
RECORDS

VOUCH
& NOT
RECORDS

R
RISE
RECORDS

FERRET
MUSIC

SUMMIT
RECORDS

VICTORY
RECORDS

616
STUDIO

August 19-22 2019

TOMFEST

THE NORTHWEST'S 14TH ANNUAL



OVER 130 BANDS ~ FOUR PACKED DAYS ~ GROUP DISCOUNTS ~ FOOD
NATIONAL SPEAKERS ~ WORSHIP ~ SPOKEN WORD ~ DAY PASSES

FULL CAMPING, RESTROOMS, SHOWERS ~ CAMAS, WA ~ MINUTES FROM PORTLAND, OR AIRPORT
WWW.TOMFEST.COM

SEPT.
4

2009
**REVELATION
GENERATION**

FRENCHTOWN, NJ

SEPT
5

2 days, 5 stages, over 50 artists...

**SWITCHFOOT ✕ UNDEROATH
FLYLEAF ✕ MERCYME ✕ RELIENT K**

**EMERY ✕ JARS OF CLAY ✕ DELIRIOUS
THE DEVIL WEARS PRADA ✕ NORMA JEAN
BETHANY DILLON ✕ LECRAE**

**BARLOWGIRL ✕ NEEDTOBREATHE ✕ MATTHEW WEST
AUGUST BURNS RED ✕ FIREFLIGHT ✕ HASTE THE DAY
DEREK WEBB ✕ GROUP 1 CREW ✕ TRIP LEE**

**MYCHILDREN, MYBRIDE ✕ THE GLORIOUS UNSEEN
BEFORE THEIR EYES ✕ SEABIRD ✕ AND THEN THERE WERE NONE
THE FOLD ✕ FOR TODAY ✕ IMPENDING DOOM ✕ SLEEPING GIANT
NOTHING MORE ✕ I AM ALPHA AND OMEGA**

...and many, many more

Enjoy five music stages, activities,
exhibitors, BFC Skateboard Team,
Outcast BMX Team, great food & more!

**www.revgen.org
TEL. 908 483 2203**

HM

August Burns Red

Project 86

Main Line Riders

Sleeping Giant

Stryper

Mae

Scream The Prayer Tour Survival Guide

Special "double flip" Issue

THE HARD MUSIC MAGAZINE

SCREAM THE PRAYER

tour edition

HASTE THE DAY

**THE
CHARIOT**

PROJECT 86

GWEN STACY

*Sleeping
Giant*

Oh Sleeper

AGRACEFUL

*From
Hollywood*

*AT LEAST
FOR
PURGING*

CORPUS
CHRISTI